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MAURICE HENLE, a New York book critic, comments on the fact that a picture named "Underworld," written by Ben Hecht, is to be produced, saying: "I believe that when Paramount makes 'Underworld,' a whole flock of underworld pictures will follow in its wake. Boys, it looks like an underworld year!" This might be construed as a market tip.

IN REPORTING TWO PRIZE AWARDS recently announced, THE AUTHOR & JOURNALIST has deemed it advisable to call the attention of possible contributors to a drastic reservation on the part of the prize committees.

The Woodrow Wilson Foundation award, announced last month, specifies with reference to its prize offer of \$25,000 for the best essay on "What Woodrow Wilson Means to Me," that "All rights of whatsoever nature, such as publication rights, shall be vested in the Woodrow Wilson Founda-

tion, which shall have given to it by the act of submission by the contestant the full right to permanent possession of the article submitted. No rights can be reserved. If, thirty days after the awards are made, publication of any article is desired, the right to do so must be obtained from the Woodrow Wilson Foundation, which will use its discretion in granting such permission."

Similarly, a smaller award announced this month by the *Industrial Psychology Monthly*, incorporates this condition: "The judges reserve the right to publish all reports submitted."

In other words, the unsuccessful contestant, in return for no consideration save the privilege of entering the contest, must give his manuscript to the prize committee, which may publish it, if the article is worth publishing, without remunerating the author, or may hold it permanently off of the market—in either event depriving the author of the fruit of his labors. It is regrettable that prize

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offers otherwise so commendable should be thus marred. We are frank in characterizing such conditions as unreasonable and unfair. It may be doubted whether the provisions are enforceable by law.

THOMAS HORNSBY FERRIL, of THE AUTHOR & JOURNALIST staff, and in charge of our verse criticism department, has been awarded the first prize of \$100 in the 1927 poetry contest of *The Nation*.



THOMAS HORNSBY FERRIL

The winning poem, entitled "This Foreman," was published in the February 16th issue of the periodical. This is the second time within eight months that Mr. Ferril's work has been accorded distinguished recognition. Our readers will recall that he carried off first honors during 1926 in the Yale University Press annual contest for poets under thirty, with his collection of poems, "High Passage."

THE QUERIES AND COMMENTS DEPARTMENT OF THE AUTHOR & JOURNALIST has by no means been dropped, although crowded out of recent issues by press of other material. Here are a few recent subjects that would have been incorporated in it if space had permitted:

A reader informs us that she sold a story in 1923 to a magazine which subsequently changed its policy and never published it. "I am told that after a certain length of time a story unpublished reverts to its author. Is this true?" she asks. So far as we know, it is not true, although such a law would undoubtedly be a boon to authors. The purchase of a literary composition carries a tacit understanding that it is to be published within reasonable time. There are occasions when the amount paid for the material is of less importance to the author than its publication. Perhaps some of our lawyer friends can inform us whether there is any legal redress for the author who has sold a manuscript to a firm which buries instead of publishing it.

Another writes: "Please tell me how I can get photographs of famous men like Washington, Lincoln, Wagner, Herbert Spencer, etc., with which to illustrate articles." This apparently simple question is rather a poser. Almost any public library or print collection will yield pictures of famous persons in history; but the reproductions are likely to be copyrighted. Some reader may be able to offer suggestions.

WRITERS WHO WERE CAUGHT by the bait of a publication announced as *New Stories by New Writers*, San Diego, Calif., receive in response to submitted manuscripts a mimeographed letter explaining, "I have examined some of your work and I know that you have the natural ability and education essential to success as a story writer. . . . You need training. You need personal, constructive criticism of your work," etc. Mr. J. A. Mallory, its sponsor, thus joins the ranks of dubious concerns that have received free advertising and the names of possible clients through representing as a market what in reality is a service for which a charge is made.

THE WALTER CLARE MARTIN poetry award of \$1000 for 1926 falls into the lap of Frances Beebe, 4201 Latona Avenue, Los Angeles, in recognition of her salty soliloquy, "The Woman and the Serpent," an inquiry into the gender of Jehovah. The winning poem begins:

*Now the Bible is a man's book, brisk and bulky,
Tippling muscles and bold black thighs,
Hymning Jehovah, set down sulky
As a dominant sun in adoring skies.*

And hits high spots like these:

*The eyes of the snake held a secret, dusky
As water caves where the tides have been,
Hinting at wisdom, monstrous and musky
That trees possess when the buds come in,
Hoary as appleblow, precious as sin.*

The poem carries sixty stanzas, characterized by Mr. Martin as: "Some of them sick; most of them sprightly; a number emitting the high flashes of genius. As a concept it is pure Pegasus—daring, fantastic, inspired."

The urn with \$1000 will be offered again this year under rules to be announced soon by the donor. Mr. Martin recommended to the Muse that she also pin medals on: Mary Carolyn Davies, Portland, Ore.; Miriam Allen De Ford, San Francisco; Joseph Shipley, New York; Byrne Marconnier, St. Louis; Margery Mansfield, New York; Ted Olson, Casper, Wyo.; Christine Hamilton, Staten Island, N. Y.; Eve Saturen, Philadelphia; Paul W. Ashby, Spencerville, Ind.; Susie M. Best, Cincinnati; Mildred M. Christian, Spokane, Wash.; Sara Henderson Hay, Aniston, Ala.; Irene Jones, Fort Worth, Tex.; D'Elbert Keenan, Ithaca, N. Y.; Richmond Lattimore, Hanover, N. H.; F. M. Pumphrey, East Ely, Nev.

The donor writes that "many thousands of poems fluttered into the award basket, and from virtually every country in the world. The majority were of the mediocre, or garden variety, tasting either of wood or plagiarism. Hundreds were Edgar Guesty. A number throbbed with meaning; but the throbs were not rhythmic. Scores were disqualified because their scripts in theme or number violated the published rules."

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March, 1927



Your Reader

BY WARREN HASTINGS MILLER

Author of "The Theme Chart," "The Day's Work," Etc.

ONCE more I find myself back from Africa and grinning sheepishly at this audience. Editor Hawkins has written me for another screed on this gorgeous business that we all are engaged in, and, as I rather like shooting off ideas on how to put words together for the amusement of our fellow men, here goes—if you will bear with me a while: A subject that seems to hold a deal of interest to me is Your Reader. It is not new material, as Hoffman and others have touched on it before, but it may stand a bit of enlargement. I have three millions of 'em. Driving trucks in the big cities, pushing soda over the counters, toiling in a garage, "the boys" are scattered all over these United States. I meet one of them occasionally. The last was a bar-keep on the steamer *Priscilla* going up to Boston from New York. We talked of this and that over a bottle of beer and it developed that he was a *Blue Book* fan.

"And what's become of that fellow who wrote all those Eastern yarns? Miller, I think his name was," he asks.

"I've been in Africa—they ran out of stories in the safe," says I, just like that.

"You!—Shake!" says the bar-keep, and we talked over some of my old characters and had another bottle of beer (rotten stuff, by the way, to one who had just come from a civilized country). The bar-keep was fed up on Western stuff.

"It's all right," says he, "but there ain't no such West nowadays and you and I know it. Let's have somethin' over the edge of the world, where the boys is doin' in'trestin' things right now."

Well, they are; and his testimony is im-

portant. He is Your Reader, you who write for the popular magazines, millions of him, and he has a heart and a starved imagination and a yearning to get his mind off his work and his troubles. Life itself is just one damn thing after another, you know. . . .

So when you put pen to paper don't forget him. The American public, taken as a whole, is the most wide-awake, and widely informed, and best educated of them all. You will find more intellectuals in Europe, the average gentleman's son better educated than with us, but their peasant and tradesman class is one dense and soggy mass of stupidity and ignorance. Our peasant is an upstanding farmer, with a car and a radio set, and a mind open and curious. Our tradesman is a business man on a small scale, wide awake, interested in all the world about him, eager to know more. And presently he grows and becomes a business man. There is no end to his opportunities. He laps up art and music. The radio is letting him hear everything from jazz to grand opera. Art is growing with him; consider the present quality of the advertisement paintings, the illustrations, the calendars. Not good art, even yet, but far ahead of the chromos of yesteryear. He is growing in appreciation of what is good and what is bad.

AND so we who tell him stories have certain things to consider. It is *not* "literary" to fill your story up with unfamiliar and difficult words, however apt. It may parade your learning, but it doesn't help him. Make it simple, limpid, and clear. If you have to use a foreign word, make it intelligible to him as unobtrusively as possible.

And don't deliberately pick some long Latinization, even though exact to the thought, with the idea that if he cannot understand you, so much the worse for him. This arrogance—that you are *not* writing for babes and fools—is all tosh. You are writing for clarity and beauty of expression, and you get your best effects in them from simple Anglo-Saxon words that go right to the heart of everybody. Not only that; your highest and strongest thought is best clothed in the simplest possible words, and to do that successfully is the highest art. Any professor can write a turgid analysis crammed with expressions that are purely technical; it takes an artist to get the same thought across in homely Anglo-Saxon, where Your Reader can make something of it.

I suppose that nine-tenths of my revision is for clarity. I handle strange scenes, unknown peoples, their words for things that have yet no English names and the native ones of which will eventually be incorporated into our language. Does My Reader get the full force of what I am saying? Is it perfectly clear to him?

There is the touchstone of good writing! Your phrase may be obvious to you in its meaning, as you are familiar with the whole subject, but is it equally obvious to Him? Nor can you clutter your story up with explanations, nor append a glossary at the foot of the page. It is a difficult thing to get this matter across so that that bar-keep will not only understand it, but enjoy it, you perceive.

SOME subjects are utterly barred from the beginning writer for that reason. I recall Editor Harriman of *Blue Book* rushing to New York one time to arrange with me for a series of industrial stories staging the glamor and picturesque appeal of our great manufacturing enterprises, steel mills, railroad shops, oil yards, cement works. A gorgeous line, to idealize all that, to show the work and the strivings of our fellowmen engaged in those picturesque occupations! It was all familiar to me, from my life as an engineer, and we set at it with enthusiasm. But technical difficulties arose. What was obvious to me as an engineer was Greek to Harriman as an editor. Hopeless, then, for Our Readers, unless they happened to be engineers. Only three stories out of eight written would pass that test.

I don't say that a master of the technique of letters, who was also an engineer, could not have written those stories; I only say that an amateur with words would be unable to write his engineering story so that the whole world could understand it. So, if you do take a subject whose action bristles with technicalities—well, explain as you go. It will not be easy, without halting the rush of your story, to put into clear English things and happenings that have a technical vocabulary of their own.

And right here, considering Our Reader, let me take a stand against that advice that commands you to read sedulously an editor's magazine and write something like what he is printing. There is no one between You and Your Reader. You are You. If the editor does not care for your stuff or your style, find another. Reading his magazine will not help, except in warning you, perhaps, that your story is not for him and thus save him the time for glancing at it. You have something to tell "the boys." Tell it with all the art that is in you, and that will not be enough. There is no such thing as writing down to your reader; rather write *up* to him. If you have a pathetic theme, don't forget the little sparks of humor, for he hates deluges of unalloyed gloom. "Laughter and tears" was Kipling's sole recipe. The most serious story he ever wrote is full of scintillations. Conrad too; he never forgets the terrible-whiskered mate while probing the soul of the harassed captain.

When you start off to tell a story, don't grab your lyre and pluck it; say, "Look here, Bill, did you ever hear that one about the man who lost the top half of his wife?" And he's ready for more right off.

Well, it happened in Dakkar. And where the hell is Dakkar? So you give him a picture of Dakkar, as clear as you see it yourself. I think that a series of pictures tells the story better than anything else, gets it clear as a movie screen into his mind. They and the pictorial news sheets ought to be significant to us writers. "Picture, grace, and beauty," my esteemed living critic used to harp upon as the three essentials of a story. "Here you are trying to shovel in a lot of information that the reader should know," she would mark a paragraph. And I would take warning and distribute that information where it belonged, worked unobtrusively into the action.

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THERE is always a stage before your reader's eye, and on it your characters act and think. You are better off than the movies, because you can draw a human character in keeping with his actions, the face of the man he is supposed to be. But the poor movie develops a situation and then introduces a real flesh-and-blood man to run it, and you say, "What? That simp?" or "My God!" when the heroine makes her bow, and the thing becomes unconvincing at once. You know those people would never do what they are represented as doing on the screen! Their faces give them the lie right off. The character—or rather lack of it—revealed there; poor movies!

You as author are freed from that limitation. You draw your man as he is. You picture your stage as it is. The rest is action, which anyone can handle. To acquaint your reader with a real man, to present him scenes that he can see with his mind's eye, and then to blend the whole into a moving story—that's quite job enough to handle, using only clear and simple English. All else is simply worrying your reader. He wants to live that story himself, not to puzzle his way through it. Suppose you were telling your story to your neighbor? Bill would require of you three things, clarity so that he could understand what you are talking about, expression that would move him to laughter and tears, and—something that he could believe.

This last is a stumbling block for many a young author. He is bound to present, more or less, a bizarre happening or situation because he is new and the older men have pawed over all the old material long ago, and are still pawing. His difficulty is going to be to make anyone else take him seriously.

"Send me something I can believe, Cully,"

was an illuminating line from Bob Davis that I often received with a rejected story. It meant that, while I may have run into something bizarre out East, I had been fool enough to think that a skeptical public would swallow it whole, without no end of art expended on making the thing plausible. It happened in Burma, really did, let us say; but that does not mean that the American public is going to believe it. "Lotta boloney!" says Your Reader.

I remember a Shan fisherman who once swam down a forty-foot waterfall, chasing a charm writ for him by an old Holy Man. He caught the precious charm—some Sanskrit words on a bit of paper and done up in a leather locket—in mud-current and was carried over the waterfall into the Salween. He lived to tell the tale; nothing much, he would grin, if you asked him.

But when I came to make Newt Fuller do the same thing, for a perfectly good reason of course, I trembled for its reaction on the American public. The boys would probably crown me ahead of Ananias! Could a human being swim down a forty-foot waterfall tumbling into a deep river with no rocks and yet live? Well, I had to drag in that old fisherman, at last, to bolster it up; and then was sure that the editor wouldn't dare use it!

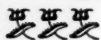
So watch the plausibility of your story as you go, and tuck in sidelights here and there to help it become convincing. You are writing for a hard-boiled lot, and they hate a liar. It isn't enough to tell the unusual happening to make them believe it. You have got to do more than that, convince the blighter, artfully counter all objections as you go, leave him not a peg to stand on.

Yes, yes, Your Reader is a bit important, you know, for he's the man who buys your story.

DON'T YOU THINK SO?

BY DANA GIRROER

A TRIOLET'S a grand idea,
When verse is paid for by the line.
Compose five lines, and eight appear!
A triolet's a grand idea!
I trust I make my meaning clear—
Don't mention it,—the pleasure's mine.
A triolet's a grand idea,
When verse is paid for by the line!



Agents, Good and Inferior

BY AN EDITOR

LET it be understood at the outset that the question of the value of a literary agent's services is moot. No two writers and no two editors exactly accord in their estimations of what the literary middle-man is worth. One writer declares that his agent "made" him; another states grievously that his agent negligently ruined his market. One editor buys the bulk of his material from an agent; another buys from an agent only when necessary. A symposium of opinions on the worth of an agent is hopeless and useless; the growing writer is only bewildered by the confusion of advices. This uncertainty comes of the fact that all proffered advices on the subject are opinions, conclusions drawn from facts. What the new writer needs is not to form his opinion from the hashed opinions of others, but to build his own out of the facts themselves, the real material of experience and observation. Once he reaches his conclusion he has a working-basis—even if his opinion differs from that of everyone else, it is his own. For that reason, in this article I advise not. I will, however, tell you what I have learned in the literary field from an experience of two phases: from the viewpoint of a writer who has sold hundreds of stories in this country and abroad, and as an editor.

I am assistant managing editor of a "glazed paper" monthly of 200,000 circulation. To my desk come all the contributions to the magazine, from the free-lances and from agents. I cull out the hopeless ones and the less hopeless but useless ones and pass the possible ones on to the managing editor. I have seen material come from every agent functioning, and I have observed their methods or lack of methods carefully for my own personal information. I cannot guarantee that each agent pursues with me the same tactics as he pursues with all magazines, or that he will continue to ex-

hibit next month the same peculiarities shown last, but will tell you all I've learned about the fiction entrepreneur as I know him.

First I'll tell you generally of the clan, and then I'll describe to you in detail the workings of one of the largest and most prosperous agencies in the world.

It is evident that the sole judge of an agent's worth is in his ability to sell his authors' manuscripts. If he cannot sell he is worthless; if he is no salesman he is not an agent. He must, too, be able to perform for any author more efficiently than the author can perform for himself in the field. He must, in other words, be what he is supposed to be.

RECENTLY Miss Neill, of *The Saturday Evening Post*, spoken of as Loring's "right-hand man," commented to me in a vein that established the attitude of that plump publication toward purveyors of other persons' literature. Manuscripts coming into the *Post* offices, she told me, are divided into two groups: the second is that majority of obviously impossible stuff and not impossible stories coming unbidden from unknown authors; the first is composed of work submitted by writers who have already sold to the *Post*, and that submitted by literary agencies. Note that the agency-submitted manuscript goes straight to the sub-editor regardless of its name or record. In my own case, my reaction is similar. I like agency submissions as a whole. And almost all editors, except those few who have suffered from abuse by an agency sometime, or those who are afraid of the agent's ability as a price-hoister, give a kindly eye to a manuscript with an agent's jacket upon it. The reason is plain. Selecting material for a magazine is largely a process of elimination: and the material received from

agencies has already undergone one weeding-out process.

My feeling about agency manuscripts is not one of welcome to all agents, however. There are agents and agents, some worthless and some of the highest value. I cannot, of course, name them for you publicly. But I can tell you all I know about them all incognito.

Agents are divided into two classes: the mailers and the sellers.

The mailers are those who never make any real effort to sell a writer's product. They are content with stuffing manuscripts into envelopes and sending them about to magazines. The sellers are those who consciously endeavor to place the material they have on hand—who add something of their own salesmanship to whatever intrinsic worth a manuscript or a writer possesses. I do not mean to say that such agencies endeavor to plug the work of every writer on their lists, for that is obviously impossible when business is large; I do mean to say that such agencies are interested in evolving big-time writers and in spreading the markets of their clients. Perhaps my divisions are clearer when defined as those who try to sell and those who never try.

Almost all send letters with submitted manuscripts, but some agents do nothing else. They perform no service that the author cannot perform for himself.

Let me be specific.

THREE is the case of Agent A, for instance. He sends his manuscripts around without jackets, folded, and stamped with his name palely in blue on the front pages. In time his manuscripts become slovenly, but he seldom copies them or dresses them up. He sends with his manuscripts notes saying literally "Herewith two more" or "three more" with his initials annexed by his office girl. Agent A is notorious with me for his lack of vision in submitting his wares. He cares little about the appearance of his offerings; those manuscripts which he sells sell themselves, in spite rather than because of him.

Agent A has allowed himself to cater with one type of stuff. He has found, probably, quick turnover and fast sales to the wood-pulp groups. The stories which come from him are likely to be stamped with cheapness. I know, as soon as I see Agent A's name on a manuscript, that it is going to be cast in

conventional formulated form and filled with My Gods and livid curses. I put his stuff aside and look at something more promising.

Agent A would have noted, had he cared to do so, that my magazine does not print any My Gods or livid curses. Several times I have written him letters explaining definitely our needs, referring him to certain stories we have published as models, and asking him for similar material. Agent A didn't take me seriously; he still sends me cheap stuff. He probably has nothing else.

I have known cases, too, when Agent A has been satisfied to allow manuscripts to remain in editorial offices months without following them up or inquiring about them.

Another agent is even worse than A; that is Agent B, whom I have seen function from both sides of the fence. The market of this agent seems to have degenerated into the mail-order groups. Agent B sends manuscripts around without letters, and in my judgment, while professing to criticise the work of writers also for a fee, spends many stamps on stuff that is unprintable anywhere. Agent B, too, allows manuscripts to become shabby, takes no notice of editorial stipulations, and fails to follow up delinquent manuscripts.

Still another chap, Agent C, pursues the same methods, but by reason of a pleasing personality, wide acquaintance, and an energetic flow of material, as well as a list of good names, makes sales. I feel, about Agent C, that he has all the makings of a big agent if only he will make himself big. Magazines clamor for some of the names he carries, and he gets big prices when he sells their stories; but he, too, is a little hazy about needs, and certainly he is no salesman. He is fortunate in having a valuable list of clients, but if he had not he would soon be on the debit side of the ledger.

These are discouraging details. They inspire no one to entrust his work to agents. These are, however, while representative cases, not the whole of the matter. There are the prosperous and selling agencies to consider, whose names are welcome and indispensable in every editorial office in the land. A writer may actually suffer by allotting his work to a slipshod agency, but when he is fortunate enough to choose a seller, he has helped himself.

The number of first-class agencies in the land may almost be counted on the fingers

of one hand. I'm going to tell you about just one of them, somewhat in detail, so that you'll see it at work.

Agency D is located in a skyscraper in middle Manhattan. It is composed of a staff of several persons; the two chiefs, heads of short-story, serial, article, photoplay, book, and English departments, copyists, delivery boys, office stenographers. Five trunk lines lead to their office switchboard. A day isn't long enough to get done the work of these busy people.

I've mentioned copyists. I've a suspicion, entirely unfounded on any definite observation except a consistent peculiar misspelling of a certain word in the manuscripts of various authors, that this agency makes a practice of copying an author's story and submitting it in several places at once. This makes for a quick turnover, though it may be ethically shady, and will need clever bookkeeping. This practice is continued, if it is, only to quicken the handling of manuscripts, of course.

Agency D has some queer ideas about the work it handles. If you are an arrived writer and have a fixed market for your material—if you can sell all your output month after month to *Frisky Stories*, for instance—they are not interested in you. If you have a story infrequently, or only one piece of material to hawk, they give you no time. They are interested in you only if you are capable of being developed into a writer in demand by the biggest magazines. This is a perfectly sensible attitude; such a large agency cannot depend for its sustenance and reputation on marketing bales of random stuff; some day the present big-timers will all be dead, and someone must take their places. The present big-timers are the agency's daily bread, and it is their business to keep the supply of top-notchers at a prosperous figure.

Agency D will not dicker. It names its price; it will listen to an editor differ with it, and it will either accept or reject the magazine's price. No haggling.

Agency D has the magazine editor where it wants him. It would be an inspiration and a joy to stand in a corner of one of the chief's offices and see the biggest editors in the world come and ask for material in return for their big checks. At a certain hour of a certain day every week, for instance, Maxwell Aley of *The Woman's Home Companion* comes to see what he can find. Half

an hour later a representative of the *Post* calls. Again during the day other editors are on hand, all searching for the best stuff. Some of the best stuff in the world passes through that agency's hands, and the editors know it. And if you could stand in a corner and observe the day's business, you would be cheered and awed by hearing these agents call the demi-god editors by their nicknames.

The authors whose work this agency handles are divided in my mind into three classes. I don't know and can't guess how many thousands of writers have their work passing through the hands of this house, but the number is appalling. You recall that I said the agency is interested in developing big-time writers and of selling the work of developed big-time writers: and this principle naturally divides their list of writers into three: the possibles, the recommended, and the leaders.

The agency accepts the work only of writers who promise a good volume of output and a rising quality of salable stuff. Naturally, not all of the writers whose work they accept will grow up into literary stars. Some of them never rise, but remain indifferent in quality and unsteady in volume. There are, therefore, on the list of the agency, hundreds of writers whose work is sent about the offices without any particular effort being made to sell it. These writers, so classed, are good bets, and bring in a good percentage of the agency's income, but they are not given much attention or time. They are writers who go so far and stop, but far enough to be good business as a whole.

When a writer of this class begins to sell well, he at once attracts the attention of the agency. The agents recommend his stories to the editors who call, and endeavor to place his work. They are building future trade by so doing. They are making determined and consistent effort to sell the wares of such writers. This is where the creative work of the agency comes in. All the selling abilities and attention of the agency promoters are concerned with this group; and to the writer who is one of these frequently come prosperity and fame.

The third group of writers is composed of those who need no salesmanship; their names are their own salesmen. No editor needs to be told who the literary stars of the day are; he is forever clamoring for their

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wares (if he can pay the price) and needs not to be urged. The services of the agent, for this third class, are not put toward selling, but toward getting prices. The manuscripts sell themselves; the agent gets as much money as possible, and thereby performs an invaluable service to the timid genius! The agency buys its Habanas and revue seats with the income from this group.

The list of famous writers whose work is handled by this agency is large. It contains names of great moment in the magazine field; and, neatly mimeographed, the list is supplied to editors for their use, guidance, and respect.

WRITERS eager to connect with the best available agent will naturally be eager to learn the name and address of Agency D, but I do not feel at liberty to divulge it. To do so would be of little benefit, except to the writer who has progressed so far that he probably knows of it. With the clientele which Agency D commands it can, of course, afford to be particular. Part of its business is being particular concerning whose work bears its label. Agency D usually handles the work of writers who are well along in their profession, and largely selects its clients by invitation. The head of the firm has stated distinctly that a writer must be of unusual calibre before he will

handle his or her work. Amateurs stand no chance at Agency D, and it prefers not to be deluged with mediocre offerings.

In addition to those mentioned, there is, too, the agency which asks a fee for reading and attempting to market manuscripts. Such agencies, being open to all who desire their assistance, usually are forced to charge the fee by the low quality of much of the work sent them. They are, in fact, "services," and the fee is necessary to defray postage and costs, since probably nine-tenths of all manuscripts are returned to their writers as hopeless, and only a small part of the remaining tenth sells. The manuscripts returned usually are accompanied by a critical comment, and such an agency attempts to raise the writing standard of its authors to a marketable degree. Writers who are not yet ready to connect with a feeless agency may have recourse with a reliable agency of this type. Here again there are sincere and capable concerns and others that are quite the opposite. A young writer must judge the value of such an agency through his own experience.

These are facts as I have come to know them. But let it be understood at the end as well as at the outset that the question of the value of a literary agent's services is moot—but not always moot! It depends on the agent.



Meeting the Office Help in Person

BY "ALFRED M. ROCK"

IT takes a guy with very little reputation to meet the office help. My having sold one or a half dozen things to the *Sat. Eve. Post* and cracked into print in several other top-notchers just barely paved the way for me to get to the office boys and telephone girls. Al Stone, with a background of many years of steady output of excellent fiction, may have walked right by the barrier that exists in some editorial offices and missed what I did. So it's up to me, fellow writers, to put you wise to some of the office help.

What Al Stone says about the editors is universally correct. They treat you as a lady or gentleman, whichever they suspect you

of being. They grasp your hand, invite you in to their offices as if you amounted to something, and waste valuable time with you, giving you all the help they can, if they think you merit it at all. Of course, if they know you are a fluke, it may be different. But if you have any promise whatever, you can count on their being human and helpful every turn of the road.

But the office help! Well, that's different. And sometimes you get the impression of the whole concern from the office help. And believe me, if editors are after the good will of writers they ought to coach their first bulwark of defense in being approximately civil. You can guess what opinion I got of

the following outfit. Although they print my kind of stories I have never sent another to them.

It was in Chicago. The day was murky, as usual. I was leg-weary from having walked and climbed and loafed my way from *Outdoor Recreation* to *Property Owners'* and then to *Blue Book, Red Book* and *Motor Life*. A certain woman's magazine west of the river, housed in a dingy, dowdy smoke-shrouded building, had held a manuscript from my typewriter for the past three months without letting out a yell of praise or a growl of protest. I found my way there.

UP a stairs where cobwebs swayed, past clanking machinery, I shoved open a door that closed automatically by a screen door spring—with a bang. I peered around an office that looked like the executive rooms of a junk yard. Behind a board fence there crouched a dark, oily, fat woman chewing gum and jabbing 'phone plugs at a battered board.

She did not stop chewing when she said, "No; the editor is not in. What do you want?"

"I have a manuscript here that I should like to have a report on if I may," I suggested timidly.

No reply. She jabbed at the switchboard with vicious precision. I ventured another inquiry.

"Yuh might see the reader, Miss Blank," she snapped.

I said I should be delighted!

A long pause during which the chewing, jabbing fat woman kept up a scowling indifference to my presence.

I had not expected the band to turn out when I entered that office. I had sent them my first script. They didn't know who I was. And quite patently didn't care a whoop in Texas either. But there was the bright recollection of Colonel Starkey, Rudolph August, Donald Kennicott, and Wm. M. Reedy fresh in my mind. So I had had a meager hunch that common civility dwelt in all editorial offices. I was becoming disillusioned.

I raised my voice again. I asked to see someone. No reply. I was beginning to be nettled.

"Do I get to see your assistant editor, your reader, or the janitor in this place, or don't I?" I finally exploded.

"If you'll just be patient and keep your shirt on I'll get you to see someone after a while," snarled the fat damsel, giving me a first-class black-browed scowl.

Patient! Good Lord! It had been full twenty minutes since I edged in the door and nothing but watching that upsetting female jab 'phone plugs and masticate gum had occurred up to this moment.

IT might be worth saying further that I found much of the same reception in the other parts of the office when I did get to talk to a reader. They were grouchy, gave little heed to questions, acted as though they would be glad to get rid of me. I understand the editor himself is a likeable chap, hospitable, human. But I haven't the courage to battle his office force just for the pleasure of meeting him.

There is a big magazine manufacturing plant in New York. Al Stone has or will certainly describe the editors. They are just as delightful people as he can report. But he evidently missed the 'phone girl again. I approached her because that seemed the thing to do in entering this office. She is out in front between you and the editors themselves. I told of a manuscript sent to one of their magazines concerning which I wished to make inquiry.

"What makes you think that was the magazine to send it to?" she asked. I swear these were her words verbatim.

"Why—I—"

"What sort of story was it?"

"Why—I—"

"I think that magazine's editor is out anyway. But why did you send it to this particular magazine? Have you read that magazine?"

"Why—I—"

A pause. I was speechless, watching her jab the 'phone board. Then I ventured to ask for an opportunity of meeting the big editor for just a few moments to say Howdy. I had little likelihood of being back to New York for several years and I had in the back of my head the idea that I could write their kind of stuff.

"I don't think you can see him," declared the dictator. "What do you want to see him about? What sort of stuff do you write? What do you want to take up with him?"

"Well, I just sort of thought I might get some kind of first-hand touch with the staff

herc with a view to writing something they might like to buy."

"What makes you think you write the sort of material we want?" asked the 'phone girl.

"Well, frankly, I'm darned if I know," I replied. "But I've sold to *Blue Book*, *Ace High, Action* and even to the *Sat. Eve. Post* all within the last two months, beside a lot of things such as articles in *Everybody's*, *Outlook*, *Motor Life* and a half dozen other magazines of that class. Now that you ask the question, I'm quite at a loss to understand why in the world I had the idea that I might write anything which might be salable to you folks."

It got results. I saw the editor. I talked to him for more than an hour and found him a most likeable chap. But my friendly approach to those people was entirely ruined. During that whole interview there kept popping into my head the incident of the inquisitor of the 'phone board and her snappy unfriendliness, which was more in the way she spit questions at me than in what she actually said, although the things she said were enough! Within the last few months I have timidly submitted several stories to those people. I have had some cordial invitations to try there again. But every time a manuscript comes back I have a sneaking hunch that 'phone girl found out what was going on and queered the deal before I got a real hearing in the sanctum.

I must say these are exceptions. Why they should exist along with a very few others in editorial offices I am at a loss to state. But they are there, for I have seen them with mine eyes and heard them with mine ears. And why they should be allowed to remain where they are is perhaps the greatest mystery of all. For one who has met the editors in person after meeting the office help in person, knows certainly that they are misfits in the business.

It's good stuff to meet the editors if you can. They'll treat you humanly unless you become a pest. And if you become a pest you might as well pick up your playthings and go home. They may try to treat you decently and fairly, but it is human nature to react to impressions. That is why I have carried in my recollection all these months the unpleasant incidents of meeting the office help.

So if you do try to meet the editors you might go prepared to meet a few hard-boiled office people that make you show your

vaccination mark, your auto license card, your marriage certificate, and your teeth, before they let you in to meet the real fellows back of the editorial rail.

NOW, for a few sad moments consider my invasion of the sacred precincts of that miracle of an off-again-on-again magazine which Thomas Thursday writes of in the August A. & J.—none other than *Gas, Oil and Touring* of which the scholarly John D. Short, Ph.D. (B.S.), is now again editor. I say "now again," for he has been playing a game of tag with other literary giants as to who will guide the destinies of this indispensable paper which caters to the addle-minded of the more-or-less motor tourists.

Two years previous to my invasion of this sanctum I had sent two touring articles to Doctor Short. They had been accepted. The rate was agreed at two cents a word. But this Short guy never kept a carbon copy of such an unimportant letter as an agreement with an author as to rates. I had periodically jabbed, by mail, this complacent and wordy Ed., trying to get somewhere with him as to when the stories would be published. This was further intensified by the fact that a fellow author, a national authority on motor camping, had visited this same Short and had discovered that he was in a rosy haze of befuddlement in which he thought he had manuscripts in his file awaiting publication which would last him two years! And mine were among the waiters.

I eased into the office. The office boy didn't seem so ferocious. But in the editorial sanctum I met another man, a fellow that might have been running a fruit stand a few months before, who said he was now editor of *Gas, Oil and Touring*; that John D. (Short) was no longer Ed. of that magazine.

I stated that my manuscripts were somewhere in that office and that I wanted either action or the manuscripts.

That bird pleaded that John D. had left him flat in a mess of manuscripts. Had walked out cold, or been canned without notice, or some other catastrophe had removed him.

"But, oh yes," he caroled, "I'll look up those articles at once and let you have a decision on them."

"But they've been accepted twice by your predecessor," I protested.

He glowered. "He is not running this magazine now. But *I* am, and I'll look those up soon and let you know whether or not we can use them."

I retreated. My stay in New Yawk was to be but a few days. Life was too short—!

Besides, there had been two acceptances by the capable Doctor Short of those same articles, so the unsociable person would probably find merit in them too.

Had I possessed just a little more of Thomas Thursday's clear insight, his training as a prize-fighter, his nerve tonic, imbibed through years of trouping with carnivals, I would have shoved in the face of the unsociable one and plundered the files of my scripts there and then. But I have had only one or two seasons' association with carnivals, a season on the chautauqua stage, and no prize-fighting record, so I backed out with best regards and hoping to hear from them soon.

I did hear. The manuscripts were accepted again. *The third time.* Was it to be the Charm?

And then, great guns, the magazine went back into the hands of John D. Short, Ph.D.

The letter I wrote was not very docile. But those manuscripts were accepted *again*. It was beginning to be a habit. I then wrote, after about a month, and told John that I'd be blatantly damned if I was going to wait for my manuscripts to be accepted another time. He'd have to pay me two cents per word *poco pronto* or send those scripts back.

Two cents a word! Why, he'd never heard of such a thing!!

And back came the manuscripts, penciled, dog-eared, soiled, with a scummy, short letter from John, inferring what a rotter I was not to be willing to let him show me what a good sport he is by letting him accept those manuscripts a couple more times.

Did I hear T. T. laugh? Well, we all learn things by such experiences. And if you've had the experience of having *Gas, Oil and Touring* maul and paw over one of your brain darlings a couple of times, or maybe a half dozen, have received the letters of John D., Ph.D., and his substitute, you can tell one too!

Anyway, both of those articles sold on the third trip out after I got them out of the clutches of the *Gas, Oil and Touring* gang.



Some Essentials of Plotting

BY THOMAS H. UZZELL

Former Fiction Editor, Collier's Weekly; Author, "Narrative Technique."

WRITING a short-story really involves three tasks, finding the story idea, making the plot, and writing the full manuscript. Experienced writers sometimes perform two or more of these tasks at once, although in learning the art, I am sure the majority found it best to perform these steps one at a time.

Plotting is, or should be, a purely intellectual process. Plot-building is the most nearly mechanical technique in all story writing; it requires less native ability to learn it; in fact, it can be learned by anyone in the same way that algebra or, say, astronomy, can be learned; so that if you have been having trouble with your plots, take heart.

A character is in a human-interest situation when he is in some difficulty, or in a hole, as I put it, and struggles to extricate

himself. Now you can get a pretty clear idea of the whole technique of plotting if you will take your pencil and draw three circles one after the other on a piece of paper. These circles, we will say, represent the hole our principal character, or hero, has got himself into. Please now draw a little toothpick figure of a man standing in the center of the first circle. Next draw the same figure across the rim of the second circle so that he is half in the circle and half outside. Then draw the same figure outside the third circle but near it.

You have before you now the graphic representation of the three stages in every well-plotted story. The first stage is the opening of the story, which merely tells the reader who the hero is and what kind of a hole he is in. The second figure represents the body of the story, wherein is recounted

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the hero's efforts to escape from the circle, and the third circle represents the end of the story, which tells how he got out. When the hero gets out of the circle, we have a happy ending story; when he fails to get out, we have an unhappy or tragic ending. In your third circle, therefore, you might draw a figure of a man inside as well as outside, the former to represent the tragic, and the latter the "happy" ending.

In every short story which has won general admiration you will find these three stages well marked. Kipling's most famous story, "Without Benefit of Clergy," for instance, opens with an explanation of how the hero, an Englishman, began domestic life with a native Indian girl, and wished he hadn't. The illegality, secrecy, and shame of his deed is the hole he is in. When a child is born to them and a plague descends upon them, killing both the child and its mother, we see the father's vain efforts to save their lives and get help or sympathy from the world to which he properly belongs. These struggles represent the second or dramatic stage of the story. The disasters which overwhelm him leave him in the third stage still inside his circle of difficulties, thus producing a tragic end.

IN O. Henry's most poignant tragedy, "The Furnished Room," the hero's difficulty is that his sweetheart is lost in the wilds of New York and he can't find her. In Bret Harte's most famous story, "The Luck of Roaring Camp," the hole the hero gets into is created by his growing very fond of a baby and his efforts to save its life, which fail, the story ending by both the hero and baby being drowned. In Irvin Cobb's best known story, "The Belled Buzzard," the hero kills a man and tries to escape justice. He fails to escape, leaving him also inside his circle of tragic difficulties at the end.

Now all this is an effort to show you merely what a short-story plot essentially is, especially in its dramatic aspects. The chief essential in a strong plot is to effect strong drama, and my "man-in-a-hole" illustration will, I think, make the whole task of securing it easier.

The error made by inexperienced writers is not that they do not envisage a man-in-a-hole in their plots, but that they let him get out too easily! They see their hero's struggles quite plainly, but they fail to see the

rim of the circle (the opposing force or obstacle). The spectacle of their character in difficulties arouses their human sympathy rather than a certain artistic diabolical glee. A writer should learn to project himself into his characters. The plotter of weak stories glows over the triumphs of the hero, but neglects to share the villainy of the villain!

AGAIN and again I witness the tendency of writers to dwell on the question of whether a character is "right" or "wrong" rather than on the issue of whether what he does is thrilling. To identify the thrill latent in any story germ you have only to single out first of all the conflict in it. *A young man fresh from college inherits his father's job at the factory*: the implied conflict here is a possible disagreement between father and son as to the management of the factory. *A girl is a wall-flower at a party*: a conflict implied here is the girl's yearning to have a good time opposed by her being ignored by all the boys and girls. *A farm wife is discontented with her lot*: a conflict on the surface here, is a struggle between husband and wife as to whether or not they shall sell the farm and go to town.

The commonest mistake made by the writers who can't finish their plots satisfactorily is to fail to seize upon these latent conflicts and make the utmost of them. Given this last story germ, for instance, such a beginner would say to himself over and over: "Well, what should the crazy woman do anyway? If she deserts her husband—that is bad. If she remains, she will be worked to death—also bad. Stiff moral problem, this. I wish I could solve it."

The author can no more solve such a problem than can most women who get themselves into such predicaments. It is a waste of time to try to work out the salvation of all people in trouble in this fashion. The thing to do is to think rather something like this: "She wants to go to town; he wants her to stay. Good *situation*. The husband sounds like a brute. Let him be a brute. He wants her to help by running a reaper. Too heavy for her. She runs away. Good action. He brings her back. Still same conflict. Good; must make it stronger. Keep up the fight. She refuses to get the meals. He locks her up."

And so forth. By the time this conflict is carried until someone is about to be killed, a solution will very likely be in sight. The

very intensity of the issues dealt with will undoubtedly stir up new thoughts about farms which in turn will suggest the plot ending needed to set forth some general truth about life—thus giving a wide moral emphasis that means something. The fate of one farm wife is less important than the fate, say, of all women.

Many a writer fails to succeed simply because he quails from building up these intense conflicts. A novelist once brought to me an unsuccessful manuscript dealing with a heroine who found it necessary occasionally to drag her husband out of a French restaurant where he had gone to gamble away all his money. In the rejected manuscript the wife entered the restaurant quietly, secured the sympathy of the proprietor who, with equal decorum, conducted her husband, unresisting, to the door. The author revised the manuscript, making the proprietor *refuse* to help the wife, whereupon the wife in her wrath turned over a few tables, raised a first-class row, and herself dragged her husband out by the ear. When these changes had been incorporated in the manuscript, the story sold at once.

Many indeed are the struggles which writers go through themselves to make their actors struggle! A young man wrote a story based on one of his experiences as an ambulance driver in the war. He had had to drive all one night in order to get a wounded general to a base hospital where he could be operated on by a famous surgeon. The drama of the story as planned was the driver's fainting from exhaustion and the officer's rising from his stretcher and driving the car the balance of the journey. In the actual case the driver, who was the writer, never fainted, and the officer remained in his stretcher all the way.

The young war hero author, however, simply couldn't make his driver faint in the story, and the officer simply wouldn't get up and do his trick at the wheel! These things, the author argued, didn't happen; he said he never, never would faint at the wheel of his ambulance, and as for the poor general with a splintered leg—oh, now, it couldn't be done! For the purpose of the story, however, it had to be done. After much suffering it *was* done, and the story sold.

A young woman was having the same trouble with her romantic stories. In one the hero came from California to New York to see his fiancé. When he surprised her

with his sudden appearance, the adored one exclaimed: "What! You have come all the way across the country to see me!" The hero answered: "Oh well, I had some business to transact in New York anyway, and I thought I'd take you in too!"

Is this a romantic scene? I'll say it isn't. The reader would be bored as much as was the heroine. What that story needed was to have the hero *lose* money, a lot of it, to get to New York to see his sweetheart, and—how much more thrilling if he came from *China* instead of from California! He got out of his difficulties altogether too easily.

I have tried to show by citing actual story plots the importance of making the hero fight his way out of his difficulties. It is easier, sometimes, to persuade writers of the necessity for this than to get them to do it. Many fail at dramatic invention because they are too timid or conventional-minded to see it through. The trouble here is that in our ordinary lives we are accustomed to solve problems, avoid troubles; this becomes a habit; and when we begin our plotting, this habit functions in causing us to get our hero or heroine out of difficulties as soon as he gets into them.

CREATIVE literature is full of trouble of one kind or another. The successful plotter of stories is a specialist in human troubles; he loves to see people in conflict with each other and with themselves; and when he sits down to his work he does everything he can to make things worse than they were in real life. If you intend to write strong stories you must make your hero and heroine suffer. You may pity them, feel no end of sorrow and sympathy for their predicament when you write them out. A few tears dropped on your typewriter will not be wasted, but when you plot, you must plot with the deliberate intent of making your reader sit up and take notice.

It is very easy for you to feel that the great stories you have read and loved were not invented, but were merely records of actual happenings. How well the authors deceived you! This mastery of illusion is what makes them great writers. The truth is that their story beginnings in most cases were very slight and that they deliberately piled on the agony in a cunning attack on your emotions. If you are wise, you will do the same. Daring has its rewards in literature, as elsewhere.



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THE AUTHOR & JOURNALIST'S
HANDY MARKET LIST
FOR LITERARY WORKERS

PUBLISHED QUARTERLY AS AN INTEGRAL PART OF THE AUTHOR & JOURNALIST

MARCH, 1927

The Handy Market List is designed to give writers, in brief, convenient form, the information of chief importance to them concerning periodical markets. Constant vigilance is exercised to keep this list up to the minute. New publications, changes of address, and changes of editorial policy are closely followed by the editors in preparing for each quarterly publication. Only a few obvious abbreviations are employed, M standing for monthly, W for weekly, 2M for twice-monthly, etc. Preferred word limits are indicated by numbers. Acc. indicates payment on acceptance, and Pub., payment on publication.

In response to many requests, an additional item of information has been added with this issue in a number of cases; namely, the price per single copy of the magazine. Thus, (M-20) should be read: Monthly, 20 cents a copy. This information will be extended to cover all magazines in future editions.

List A

General periodicals (standard, literary, household, popular and non-technical), which ordinarily pay rates of 1 cent a word or more, and pay on acceptance.

ACE-HIGH, 799 Broadway, N. Y. (2M-20) Western and adventure short-stories 3000 to 6000, novelettes 20,000 to 35,000, serials 65,000. Harold Hersey. 2c up, Acc. Releases rights.

ACTION STORIES, 461 8th Ave., N. Y. (M-20) Western and adventure short-stories 3000 to 6000; novelettes 10,000, boiled-down novels 20,000 to 25,000. J. B. Kelly. 1c up, Acc.

ADVENTURE, Spring and Macdougal Sts., N. Y. (2M-25) Adventure, Western, sea, human-interest short stories, novelettes, serials up to 120,000. Verse \$1 line. Minimum \$15 a poem; over 100 lines, 75c a line. Minimum \$100. Arthur Sullivan Hoffman. 1½c up, Acc.

AMERICAN MAGAZINE, 250 Park Ave., N. Y. (M-25) Short-stories 4000 to 6000, serials; general interest. Illustrated personality sketches 1000 to 2000; human-interest articles, stories of achievement. Monthly prize-letter contest. Occasional verse. Merle Crowell. First-class rates, Acc.

AMERICAN MERCURY, THE, 730 5th Ave., N. Y. (M-50) Sophisticated, satirical reviews, comment, essays; serious and political articles, editorials, short-stories, sketches, verse; high literary standard. H. L. Mencken. Good rates, Acc.

ARGOSY-ALLSTORY WEEKLY, 280 Broadway, N. Y. (M-10) Romantic, adventure, mystery, humorous short-stories 2000 to 7000, novelettes up to 25,000, serials up to 80,000, verse. Matthew White, Jr. 1½c up, Acc.

ASIA, 461 8th Ave., N. Y. (M) Illustrated human-interest fact articles 1500 to 7000, occasional short-stories of the Far East and Orient, essays, reviews, photos. L. D. Froelick. 1c up, Acc.

ATLANTIC MONTHLY, 8 Arlington St., Boston. (M-40) Comment, reviews, essays, serious, political, travel, historical, satirical, human-interest articles; sketches, short-stories, verse; high literary standard. Occasional series. Ellery Sedgwick. Good rates, Acc.

AMERICAN LEGION MONTHLY, Indianapolis, Ind. Illustrated articles on or of interest to Legion members and rehabilitated veterans, 1500; short-stories, serials; occasional poems, general articles. J. T. Winterich. 2c up, Acc.

BLACK MASK, 45 W. 45th St., N. Y. (M-20) Mystery, detective, adventure, Western short-stories, novelettes, serials 4000 to 20,000. Joseph T. Shaw. 1c, Acc.

BLUE BOOK, 36 S. State St., Chicago. (M-25) Romantic, Western, mystery, adventure short-stories, novelettes, book-length novels, up to 50,000. Monthly true-experience prize contests. Karl Edwin Harriman; Donald Kennicott, associate. 1c up, Acc.

FREEZY STORIES, 709 6th Ave., N. Y. (M-20) Sex short-stories, novelettes 2500 to 15,000; light verse. Cashel Pomeroy. 1c; verse 25c line. Acc.

CALGARY EYE-OPENER, Box 2068, Minneapolis. (M-25) Brief Humorous stories, jokes up to 150, verse, cartoons. Harvey Fawcett. \$2 to \$10 each, Acc.

CANADIAN MAGAZINE, 345 Adelaide St., W., Toronto, Canada. (M-25) Personal interviews 4000, love, business, short-stories 1500 to 6000, jokes 2 to 6 lines. Canadian background. Andrew D. MacLean. 1c up, Acc.

CENTURY MAGAZINE, 353 4th Ave., N. Y. (M-50) Essays; serious, travel, literary articles; short-stories 1500 to 6000, short humorous sketches, verse; high literary standard. Hewitt H. Howland. First-class rates, Acc.

CHARM, 50 Bank St., Newark, N. J. (M-35) Articles of home interest to New Jersey women 1500 to 2000. Lucie D. Taussig. 2½c up, Acc.

CHILDREN, THE MAGAZINE FOR PARENTS, 353 4th Ave., N. Y. (M-25) Health, child psychology, education articles 1000 to 3000, short-stories 2000 to 3000; verse, jokes, photographs, 1c, Acc. Shortcuts in child raising 300, \$1 each. Buys Amer. rights only.

CLUES, 799 Broadway, N. Y. (M-15) Crime, detective and mystery articles 1500, short-stories 1500 to 3000, novelettes 10,000 to 12,000, serials 40,000 to 60,000. W. M. Clayton. 1¼c up, Acc. Releases rights.

COLLEGE HUMOR, 1050 N. La Salle St., Chicago. (M-35) Short-stories up to 5000, serial novels; articles, sketches, skits, jokes, humorous essays; stage interviews, unusual features, gay, lifting verse. H. N. Swanson. First-class rates, Acc.

COLLIER'S, 250 Park Ave., N. Y. (W-5) Short-stories up to 8000, serials up to 60,000, general interest; articles, editorials. Wm. L. Chenery. First-class rates, Acc.

COMPLETE STORY MAGAZINE, 79 7th Ave., N. Y. (2M-20) Western, adventure short-stories, novelettes, book-length novels up to 50,000, verse. Kenneth P. Littauer. 1½c up, Acc.

COSMOPOLITAN, 119 W. 40th St., N. Y. (M-35) Short-stories 5000 to 7000, romantic, problem, and unusual themes; articles, 1st person, personal experience, 4000 to 5000. Ray Long. First-class rates, Acc.

COUNTRY LIFE, Garden City, N. Y. (M-50) Illustrated, landscape gardening, sports, interior decorating, building, nature articles 2000 to 2500. R. T. Townsend. 1½c, Acc.

COWBOY STORIES, 799 Broadway, N. Y. (M-20) Western short-stories 3000 to 6000, novelettes 20,000 to 35,000, serials 40,000 to 70,000. Short Western fact stories. Harold Hersey. 1½c, Acc.

CUPID'S DIARY, 461 8th Ave., N. Y. (Bi-M-20) Clean, romantic, love short-stories, novelettes, serials, lyrics. Margaret Sheridan. 1 to 2c, Acc.

D. A. C. NEWS, Detroit, Mich. (M) Humorous sketches up to 1500. Verse. Chas. H. Hughes. First-class rates, Acc.

THE AUTHOR & JOURNALIST

DANGER TRAIL, THE, 799 Broadway, N. Y. (M-20) Adventure short stories 3000 to 6000, novelettes up to 30,000, serials 65,000. Douglas M. Dold. 1½c up, Acc.

DEARBORN INDEPENDENT, THE, Dearborn, Mich. (W-5) Political, industrial, human-interest articles, comment, reviews, editorials. 2c up, Acc.

DELL PUB. CO., 97 5th Ave., New York. (2M-15) Unnamed detective story magazine. Detective, crime, action fiction. Short-stories 2500 to 8000, novelettes 25,000, serials 36,000 to 80,000. Alice Strope; Anne Buck, associate. Good rates, Acc. Releases rights.

DETECTIVE STORY MAGAZINE, 79 7th Ave., N. Y. (W-15) Detective and mystery short-stories 2500 to 6000, novelettes 25,000 to 30,000, serials 36,000 to 80,000, articles on crime, etc., 1500 to 5000. F. E. Blackwell. 1 to 2c, Acc.

DIAL, THE, 152 W. 13th St., N. Y. (M-50) Essays, articles, reviews, comment, short-stories, verse; high literary standard. Scofield Thayer. Marianne Moore, acting editor. 2c, Acc.

DROLL STORIES, 709 6th Ave., N. Y. (M-20) Light sex short-stories 2500 to 7000, novelettes 12,000 to 20,000. Light verse. Cashel Pomeroy. 1c; verse 25c a line, Acc.

EAGLE MAGAZINE, THE, South Bend, Ind. (M) Human-interest articles up to 1800, no fiction or verse. Frank E. Hering. 1½ to 2c, Acc.

ELKS MAGAZINE, 50 E. 42nd St., N. Y. (M.) Articles, short-stories 5000 to 10,000, serials up to 50,000. John Chapman Hilder. First-class rates, Acc.

EVERBODY'S, Spring and Macdougal Sts., N. Y. (M.) Western and adventure short-stories up to 10,000 (preferably under 5000); novelettes, 30,000, serials, 50,000 to 90,000. Oscar Graeve. 2c up, Acc.

FAR WEST ILLUSTRATED MAGAZINE, 79 7th Ave., N. Y. (M-25) Western short-stories 3000 to 8000; novelettes 25,000 to 30,000; verse. F. E. Blackwell. 1 to 2c, Acc.

FLYNN'S WEEKLY, 280 Broadway, N. Y. (W-10) Detective articles, short-stories, novelettes, serials. Wm. J. Flynn. 1c, Acc.

FORUM, 247 Park Ave., N. Y. (M-40) Comment essays, reviews, verse, short-stories 3000 to 5000, serials. Henry Goddard Leach. 2c up, Acc.

FRONTIER STORIES, Garden City, N. Y. (M-25) Adventure, frontier-life, historical, Western, sea, foreign short-stories, novelettes, novels, articles, verse. H. E. Maule; A. H. Bittner, associate. Good rates, Acc.

FUN SHOP, THE, 1475 Broadway, N. Y. Humorous department, supplied to daily newspapers; jokes, skits, verse, epigrams. Maxson Foxhall Judell. 25c to \$1 a line for verse; \$1 to \$10 per contribution for prose, Acc. Retains all rights.

GOOD HOUSEKEEPING, 119 W. 40th St., N. Y. (M.) Women's and household interests; articles, short-stories, serials, verse. W. F. Bigelow. First-class rates, Acc.

HALDEMAN-JULIUS MONTHLY, also QUARTERLY, Girard, Kans. Sociological, timely, iconoclastic articles exposing shams, etc., up to 3000. E. Haldeman-Julius. Good rates, Acc.

HARPER'S MAGAZINE, 49 E. 33d St., N. Y. (M.) Articles, essays, comment, short-stories 2500 to 10,000, serials up to 100,000; verse; high literary standard. Thomas B. Wells. Good rates, Acc.

HOLLAND'S MAGAZINE, Main and Race Sts., Dallas, Tex. (M.) Short-stories, serials, special articles, women's interests, juvenile, verse, material of interest to Southwest. John W. Stayton. 1c up, Acc.

"I CONFESS," 461 8th Ave., N. Y. (M-15) Intensely emotional confessional short-stories 2500 to 5000, serials 10,000 to 30,000. Elizabeth Sharp. 1c to 2c, Acc. Releases rights.

INDEPENDENT, THE, 10 Arlington, St., Boston. (W-15) Comment, political and general articles 1200 to 2000; verse. R. E. Danielson. C. A. Herter. 2½c, Acc. Verse, \$1 per line.

LADIES' HOME JOURNAL, Independence Squ., Philadelphia. (M.) Women's and household interests; articles, short-stories, serials, verse, humor. Barton W. Currie. First-class rates, Acc.

LARIAT STORY MAGAZINE, THE, 461 8th Ave., N. Y. (M.) Cowboy short-stories, 4000 to 6000; novelettes, 20,000 to 30,000; serials, 40,000 to 50,000. J. B. Kelly. 1c up, Acc.

LIBERTY, 247 Park Ave., N. Y. (W.) Romantic, adventure, humorous short-stories 1000 to 5000; human-interest, timely articles, occasional verse; prize contests. Harvey Deuell. First-class rates, Acc.

LIFE, 598 Madison Ave., N. Y. (W.) Humor and satire in verse, skits, epigrams, sketches. R. E. Sherwood. First-class rates, Acc. Purchase all rights.

LOVE ROMANCES, 461 8th Ave., N. Y. (M-20) Melodramatic, heart-throb love stories 3000 to 6000, novelettes 8000 to 12,000, serials 40,000 to 60,000, love poems. Betty Bennett. 1c up, Acc. Releases book and movie rights.

LOVE STORY MAGAZINE, 79 7th Ave., N. Y. (W-15) Romantic short-stories, novelettes, serials 3500 to 80,000 with love-theme, verse. Ruth Agnes Abeling. 1c up, Acc.

MACLEAN'S MAGAZINE, 143 University Ave., Toronto, Ont., Canada. (2-M.) Articles on Canadian subjects, short-stories 4000 to 10,000, serials 30,000 to 80,000. N. Napier Moore. 1c up, Acc.

McCALL'S MAGAZINE, 236 W. 37th St., N. Y. (M.) Women's and household interests; articles, short-stories, novelettes, serials, verse. H. P. Burton. First-class rates, Acc.

MCCLURE'S, 119 W. 40th St., N. Y. Romantic short-stories, serials, verse. Arthur McKeogh. Good rates, Acc. Verse, 50c line.

MCNAUGHT'S MONTHLY, 1475 Broadway, N. Y. (M-15) Comment, criticism, reviews, occasional short-stories up to 2400; verse. V. V. McNitt. 2c, Acc.

MODERN PRISCILLA, 85 Broad St., Boston. (M-20) Women's and household interests; needlework, housekeeping, general articles; short-stories. C. B. Marble. 1c up, Acc.

MUNSEY'S MAGAZINE, 280 Broadway, N. Y. (M-25) Romantic, adventure short-stories, novelettes, serials, up to 50,000, verse up to 40 lines. R. H. Titherington. Wm. McMahon, managing editor. 1 to 4c, Acc. Releases rights.

MYSTERY MAGAZINE, 52 Vanderbilt Ave., N. Y. (M-25) Mystery short-stories, novelettes, serials 2000 to 50,000; character preferred to plot; verse. Robert Simpson. 1 to 2c, Acc.

NATIONAL GEOGRAPHIC MAGAZINE, 1156 16th St., N. W., Washington, D. C. (M.) Authoritative travel articles, non-technical style, illustrated. Gilbert Grosvenor. First-class rates, Acc.

NEW REPUBLIC, THE, 421 W. 21st St., N. Y. (W.) Comment, reviews, political, literary; verse. Herbert Croly. 2c, Pub.

NEW SOUTH, THE, 664 Provident Bldg., Chattanooga, Tenn. (M) Articles under 2500, essays under 2000, short-stories under 3500, serials 15,000 to 25,000, brief topical editorials, jokes, miscellany, all with up-to-date Southern slant and interest. Paul Severance. 1 to 3c, poetry 25c line, Acc.

NEW YORKER, THE, 25 W. 45th St., N. Y. Humorous miscellany, skits, verse. Harold Ross. Good rates, Acc.

NOMAD, THE, 150 Lafayette St., N. Y. (M-35) Illustrated first-person travel articles, adventure, travel short-stories 1500 to 2500. Wirt W. Barntz. 1 to 2c, Acc.

NORTH-WEST STORIES, 461 8th Ave., N. Y. (M-20) Western and Northern adventure short-stories with woman or sentimental interest 3000 to 6000, novelettes 20,000 to 30,000, serials 40,000 to 50,000. J. B. Kelly. 1 to 1½c, Acc.

OUTLOOK, 120 E. 16th St., N. Y. (W.) Comment, reviews, timely articles, short-stories up to 3000, verse. Ernest H. Abbott. 1½c up, Acc. Verse, \$10 to \$25.

PARIS AND HOLLYWOOD, Robbinsdale, Minn. (M.) Exciting moving-picture short-stories, 1500 to 2000; skits, philosophy. Jack Smalley. 2 to 3c, Acc. Drawings \$2 to \$5.

PEOPLE'S HOME JOURNAL, 80 Lafayette St., N. Y. (M.) Women's and household interests; articles, short-stories up to 5000, serials up to 60,000, novelettes 10,000 to 21,000. Katharine M. Clayberger; Mary B. Charlton, fiction ed. Good rates, 1 month after Acc.

PEOPLE'S POPULAR MONTHLY, 801 2nd St., Des Moines, Ia. (M.) Short-stories 3000 to 6000; serials. Ruth Stewart. 1c to 2c, acc.

PICTORIAL REVIEW, 7th Ave. and 39th St., N. Y. (M-15) Personality, human-interest articles up to 3000, short-stories up to 5000, serials, verse. Arthur T. Vance. First-class rates, Acc. POPULAR MAGAZINE, 79 7th Ave., N. Y. (2M-25) Adventure, romantic short-stories, novelties, serials, up to 70,000. Charles Agnew MacLean. Good rates, Acc.

RANCH ROMANCES, 799 Broadway, N. Y. (2M-20) Western love short-stories 3000 to 7000, novelties 25,000 to 30,000, serials 40,000 to 60,000. Western miscellany. Bina Flynn. 1 to 2½c, Acc. RED BOOK MAGAZINE, 36 S. State St., Chicago. (M.) Short-stories, serials, general interest. Karl Edwin Harriman; Donald Kennicott, associate. First-class rates, Acc.

REVIEW OF REVIEWS, 55 5th Ave., N. Y. (M.) Articles, reviews, comment. Albert Shaw. Good rates, Acc.

ROUNDABOUT, Hotel Pennsylvania, New York. (M.) Sophisticated articles, short-stories up to 1200; light verse, jokes. Malcolm Ross. 2½ to 3c, Acc.

SATURDAY EVENING POST, THE, Independence Sq., Philadelphia. (W-5) Articles on timely topics 5000 to 7500, short-stories 6000 to 12,000, serials up to 100,000, humorous verse, skits. Geo. Horace Lorimer. First-class rates, Acc.

SCRIBNER'S MAGAZINE, 597 5th Ave., N. Y. (M.) Articles, essays, short-stories, serials, verse; high literary standard. Robert Bridges. Good rates, Acc.

SEA STORIES MAGAZINE, 79 7th Ave., N. Y. (M.) Sea short-stories, novelettes, serials, 5000 to 75,000. A. L. Sessions. 1c up, Acc.

SHORT STORIES, Garden City, N. Y. (2-M.) Adventure, mystery, sport, outdoors, Western short-stories 4000 to 15,000, novelettes 18,000 to 40,000. serials 40,000 to 80,000. H. E. Maule, ed; Dorothy McIlwraith, Asso. ed. Good rates, Acc.

SHRINE MAGAZINE, THE, 1440 Broadway, N. Y. (M.) Articles 3500, short-stories up to 8000, serials, verse, editorials. Sewell Haggard. Good rates, Acc.

SMART SET, 119 W. 40th St., N. Y. (M.) First-person, dramatic short-stories 4000 to 8000, serials 15,000 to 30,000. Wm. C. Lengel. 3c, Acc.

SNAPPY STORIES, 627 W. 43d St., N. Y. (M.) Gay contemporary short-stories 1000 to 5000, novelettes 12,000, light verse, playlets, humor, skits. Florence Haxton. 1½c to 3c, Acc.

SPORT STORY MAGAZINE, 79 7th Ave., N. Y. (2M-15) Athletic short-stories, novelettes 5000 to 20,000. A. L. Sessions. 1c up, Acc.

SQUARE AND COMPASS, 115 Genesee St., Utica, N. Y. (W) Masonic articles, essays, short-stories up to 1000; news features. Isadore Reichler. 1c, Acc.

SUNSET, The Pacific Monthly, 1045 Sansome St., San Francisco. (M.) Short-stories 3000 to 6000, articles on Western people and topics 2500 to 3000, verse, serials, short miscellany, photos. Joseph Henry Jackson, managing editor. 1½c up, Acc. Buys only 1st Am. Ser. Rights.

SWEETHEART STORIES, Dell Pub. Co., 461 8th Ave., N. Y. (2M-15) Love short-stories 3000 to 6000, novelettes 20,000, serials 35,000 to 50,000, verse 4 to 16 lines. Wanda von Kettler. 1 to 2c, Acc. (To become weekly in fall.)

TOP-NOTCH MAGAZINE, 79 7th Ave., N. Y. (2M-15) Adventure, Western, sport, mystery, humorous short-stories 1500 to 8000, novelettes 10,000 to 15,000, novels 25,000 to 35,000, serials up to 70,000; verse up to 32 lines. George Briggs Jenkins. 1c up, Acc.

TRIPLE-X MAGAZINE, Robbinsdale, Minn. (M-25) Western, North-woods, adventure short-stories up to 7500, novelettes up to 15,000, Western serials up to 45,000, verse with outdoor flavor. Roscoe Fawcett. Jack Smalley. 1½c up, Acc.

TRUE CONFESSIONS, Robbinsdale, Minn. (M-25) First-person, confessional short-stories up to 5500, love, marriage, lively plots. Roscoe Fawcett. Jack Smalley. 2c up, Acc.

WAR STORIES, 461 8th Ave., N. Y. (M-20) War short-stories with an American hero 5000 to 10,000, novelettes 20,000 to 30,000. Eugene A. Clancy. 1c up, Acc.

WEST, Doubleday Page & Co., Garden City, N. Y. (2M-15) Rolling Western short-stories up to 8000, novelettes 12,000 to 15,000 or 30,000 to 45,000, descriptive or narrative fillers up to 500. H. E. Maule; Anthony M. Rud, associate editor. 1½c up, Acc. Releases rights.

WESTERN STORY MAGAZINE, 79 7th Ave., N. Y. (W-15) Outdoor life in West, Alaska, and Mexico, short-stories 2000 to 7500, novelettes 25,000 to 30,000, serials 36,000 to 80,000; verse. F. E. Blackwell. 1 to 2c, Acc.

WHIZ BANG, Robbinsdale, Minn. (M.) Jokes, epigrams—farm atmosphere W. H. Fawcett. E. J. Smithson. Good rates, Acc.

WOMAN'S HOME COMPANION, 250 Park Ave., N. Y. (M-10) Woman's and household interests. Articles, short-stories 2500 to 10,000, serials up to 70,000. Gertrude B. Lane. Maxwell Aley, fiction editor. First-class rates, Acc.

WOMAN'S WORLD, 107 S. Clinton St., Chicago. (M-10) Woman's and household interests. Articles, adventure, mystery, romantic short-stories 2500 to 4500, serials 40,000 to 50,000; short verse. Walter W. Manning. 1c up, Acc.

WORLD'S WORK, Garden City, N. Y. (M-35) Comment, reviews, political achievements. Good rates, Acc.

YOUNG'S MAGAZINE, 709 6th Ave., N. Y. (M.) Sex short-stories, novelettes, 2000 to 20,000. Cashel Pomeroy. 1c up, Acc.

List B

General periodicals which ordinarily pay less than 1 cent a word, or pay on publication, or offer a very limited market, or concerning which no definite data has been obtainable.

AMAZING STORIES, 53 Park Place, N. Y. (M-25) Pseudo-scientific short-stories, novelettes, serials, translations. Hugo Gernsback. Ind. rates, Pub.

AMERICAN COOKERY, 221 Columbus Ave., Boston. (M-15) Cookery and household articles 1600 to 2500, short-stories 1500 to 2500. Ind. rates, Acc.

AMERICAN PARADE, THE, 166 Remson St., Brooklyn, N. Y. (Q-\$1) Short-stories, essays, sketches, poetry, high literary standard. W. Adolphe Roberts. Pays in royalties.

AMERICAN NEEDLEWOMAN, THE, Augusta, Maine. (M-10) Short-stories 3000 to 4000, serials up to 50,000, family reading, women's inspirational miscellany, verse. M. G. L. Bailey. ¼ to 1c, Acc. Releases rights.

AMERICA'S HUMOR, 608 S. Dearborn St., Chicago. (Bi-M-35) Humorous short-stories, one-act playlets, 1c word; epigrams, jokes, skits, funny quotations, \$1 each; verse, "goofygrams," 25c line; drawings, \$5 up. Harry Stephen Keeler. Pub.

AMERICAN POETRY MAGAZINE, 129 Michigan St., Milwaukee, Wis. (M) Verse. No payment.

AMERICAN TRAVELER, THE, Am. Traveler Pub. Co., Indianapolis. (M-25) Travel articles, short-stories, editorials (not foreign); Ind., 90 days after Pub.

ARTISTS AND MODELS, 109 W. 49th St., N. Y. (M.) Clever sketches and stories of studio life up to 2000. Miss Merle Hersey. ½c, Pub.

ASSOCIATION MEN, 347 Madison Ave., N. Y. (M-20) Y. M. C. A. interests; general articles, personality sketches 2500 to 3500. F. G. Weaver. 1c up, Acc.

BEAU, 50 Church St., N. Y. (M-50) Sophisticated, epicurean satirical articles, short-stories, sketches, verse, epigrams, jokes. Roger St. Clair. Ind., Pub.

BEST STORIES, 1440 Broadway, N. Y. Reprints only. Sam Bierman.

B'NAI B'RITH, 40 Electric Bldg., Cincinnati, O. Jewish interests. Articles, short-stories 2500 to 4000, verse, jokes, skits, anecdotes. Boris D. Ogden. 1c, Pub.

BOOKMAN, THE, 244 Madison Ave., N. Y. (M-50) Literary comment, book reviews, essays, occasional short-stories, verse. John Farrar. Overstocked. Ind. rates, Pub.

BRIEF STORIES, 584 Drexel Bldg., Philadelphia. (M-25) Western, sport, adventure, mystery short-stories 1500 to 5000, novelettes 12,000, novels 35,000 to 50,000, verse; Western anecdotes and legends 200 to 1000. Wm. H. Kofoed. Norma Bright Carson, associate. $\frac{1}{2}$ c, Pub.

BURTON'S FOLLIES, 109 W. 49th St., N. Y. (M-25) Humorous, burlesque verse, miscellany, jokes. Jo Burton. 1c up, Pub.

CALIFORNIA GRAPHIC, 1233 S. Olive St., Los Angeles. (2-M) Dramatic, art, music, show-horse articles 1200 words, essays 600, personality sketches and miscellany 300. Guy W. Finney. 1c, photos, \$2, Pub.

CANADIAN HOME JOURNAL, 71 Richmond St., W. Toronto, Ont. (M-10) Short-stories 3000. Housekeeping and juvenile interest articles 1500. Low rates, Pub.

CHARACTER READING, 435 N. Michigan Ave., Chicago. (Q-25) Articles on character development and analysis. Edna Purdy Walsh. Low rates, Pub.

CHICAGO DAILY NEWS, THE, Chicago. (D-5) Short-stories up to 1500, verse. $\frac{1}{2}$ c, Acc.

COLLEGE LIFE, 4602 13th Ave., Brooklyn, N. Y. (M-10) Short-stories, humor, skits. N. L. Pines. Ind.

COLLEGE STORIES, 80 Lafayette St., N. Y. (Q.) Novels, short-stories, art work, humor, features. Ind. rates, Pub.

COMFORT, Augusta, Me. (M-5) Short-stories, serials, some household miscellany. V. V. Detwiler. $\frac{1}{2}$ c up, Acc.

COMPLETE NOVEL MAGAZINE, 118 W. 4th St., N. Y. (M-25) Western, detective, mystery, adventure novels 60,000 to 70,000, human-interest articles 300 to 5000. B. A. McKinnon, Jr. Indefinite rates, Acc.

CURRENT HISTORY MAGAZINE, 1708 Times Bldg., N. Y. (M-25) Non-partisan, historical articles 1500 to 3500. George W. Ochs Oakes. 1c to 10c, Acc. and Pub.

DANCE MAGAZINE, THE, 1926 Broadway, N. Y. (M-35) Articles on dancing; short-stories 1500 to 4500, dance atmosphere; verse. Adele Fletcher. Good rates, Pub.

DELINEATOR, Spring and Macdougal Sts., N. Y. (M.) Women's and household interests. Loren Palmer. (Closed market.)

DOUBLE DEALER, THE, 401 Bienville St., New Orleans. (Bi-M.) Comment articles 3000, literary miscellany, short-stories 3000, verse, plays. Julius Weis Friend. John McClure. No payment.

DRAMA, THE, 59 E. Van Buren St., Chicago. (M) Theatrical discussions, reviews, plays. Theodore Ballou Hinckley. Pays in royalties.

DREAM WORLD, 1926 Broadway, N. Y. (M-25) 1st person short-stories, serials, verse, of love and romance. Helen J. Day. 2c, Pub. Verse 50c line. Retains rights.

ECHO, THE, 1840 California St., Denver. (M-20) Short-stories, articles, essays, verse, drawings; high literary standard. David Raffelock. Short-stories \$10 each. Yearly prizes of \$200 and \$100, art covers \$10 each. Annual \$100 cover prize.

EVERYDAY LIFE, 337 W. Madison Ave., Chicago. (M) Love, mystery, humorous short-stories 1500 to 2500. A. E. Swett. Up to $\frac{1}{2}$ c, Acc.

FAMILY HERALD AND WEEKLY STAR, Montreal, Quebec, Canada. Canadian articles, short-stories. C. Gordonsmith. Fair rates, Pub.

GENTLEWOMAN, 649 W. 43d St., N. Y. (M-5) Women's interests. Brief short-stories, articles. $\frac{1}{2}$ c, Pub.

GHOST STORIES, 1926 Broadway, New York. (M-25) Short-stories, serials, mystery and supernatural elements. 2c, Pub.

GOLDEN NOW, Elgin, Ill. (W.) Child training, religious articles. $\frac{1}{2}$ c up, Acc.

GOLDEN BOOK, THE, 55 5th Ave., N. Y. (M.) Reprints masterpieces of literature. Payment for suggestions. Poetry, \$10 to \$25. Henry W. Lanier.

GOLDEN WEST MAGAZINE, 236 W. 55th St., N. Y. (M) Reprint Western stories 1500 to 15,000 not published later than 1917, 2d serial rights. Ind., Pub.

GOOD STORIES, Augusta, Maine. (M-5) Short-stories, miscellany. Low rates, Pub.

GRIT, Williamsport, Pa. (W.) Human interest, curious, historical, noteworthy achievement, scientific feature articles, illustrated. Interesting photographs. Frederick E. Manson. \$1 to \$3 for photographs. $\frac{1}{2}$ c, Pub.

HARPER'S BAZAR, 119 W. 40th St., N. Y. (M.) Society and women's interests. Practically closed market. Charles Hanson Towne.

HOME DIGEST, 550 W. Lafayette Blvd., Detroit. Home economy and home life articles, miscellany. B. Browarr. \$25 page up, Pub.

HOME FRIEND MAGAZINE, 1411 Wyandotte St., Kansas City. (M-5) Household articles, short-stories with love interest 5000, verse. E. A. Weishaar. $\frac{1}{4}$ to 1c. Pub. or Acc. if requested.

HOUSEHOLD GUEST, 630 W. Jackson Blvd., Chicago. (M-5) Articles on home interests, short-stories, serials, departments. James M. Woodman. Low rates. Overstocked.

HOUSEHOLD JOURNAL, Batavia, Ill. (M) Household articles, short-stories. \$5 story. Pub.

HOUSEHOLD MAGAZINE, 8th and Jackson Sts., Topeka, Kan. (M.) Household articles. Ida Migliario. Low rates, Acc.

INTERLUDES, 2917 Erdman Ave., Baltimore, Md. (Q) Brief short-stories, essays, poetry. William James Price. Payment only in prizes.

JEWISH HUMORIST, THE, 32 Union Square, New York. (W-10) Humor of Jewish life; stories, sketches up to 500, verse, jokes, anecdotes, burlesques. Herbert Forbush. Fair rates, Pub.

JUDGE, 627 W. 43d St., N. Y. (W.) Jokes, epigrams, humorous short-stories and articles up to 250. Verse up to 20 stanzas. Norman Anthony. \$20 a column; \$5 for "Krazy Kraks," "Epilaugh" and "Funnybones." Pub. (Slow.)

JUSTICE, Myrick Bldg., Springfield, Mass. Legal articles, short-stories. Bennett Moodie. Indefinite rates, Pub.

KANSAS LEGIONNAIRE, THE, Wichita, Kans. (M.) Short-stories of interest to ex-service men. Kirke Mechem. \$10 a story, Acc.

KEystone FEATURE SERVICE, 801 Federal St., N. S., Pittsburgh, Pa. Love, human-interest short-stories 1500 to 2000, humorous verse up to 16 lines. I. Bollinger. Low rates, Acc.

KIWANIS MAGAZINE, 164 W. Jackson Blvd., Chicago. Kiwanis club news, articles. Charles Reynolds. Ind. rates.

LAUGHS AND CHUCKLES, Ford Bldg., Wilmington, Del. (M) Short-stories, humorous sketches up to 600, jokes, anecdotes. Leonard B. Daly. $\frac{1}{2}$ c up, Pub.

LAUGHTER, 584 Drexel Bldg., Philadelphia. (M-25) Humorous skits 150 to 500, short-stories with sex slant 250, humorous verse 4 to 24 lines, jokes. Wm. H. Kofoed. $\frac{1}{2}$ c. Verse 15c a line, jokes 50c, paragraphs 35c. Pub. Releases rights.

LION'S CLUB MAGAZINE, 348 McCormick Bldg., Chicago. (M) Short-stories 1500 to 4000. John D. Hill. Indefinite rates, Acc.

LOS ANGELES TIMES ILLUSTRATED WEEKLY, Los Angeles. (W-5) Western articles. (Fiction supplied by syndicates.) Linton Davies. 1/3 to 1c, Pub.

LYRIC WEST, THE, 3551 University Ave., Los Angeles. (M) Poetry. Dr. & Mrs. Allison Gaw. Payment in prizes only.

McCLURE NEWSPAPER SYNDICATE, 373 4th Ave., N. Y. Limited market for short-stories 1200. $\frac{1}{2}$ c, Pub.

MEASURE, THE, 225 E. 17th St., N. Y. (M-25) Verse, poetry articles, essays. No payment.

MOTHER'S HOME LIFE, 630 W. Jackson Blvd., Chicago. (M-10) Short-stories 2000, serials, household articles 1000, miscellany. Jas. M. Woodman. $\frac{1}{4}$ c up, Acc.

NATION, THE, 20 Vesey St., N. Y. (W-15) Reviews, comment, news features, 1800; verse. Oswald G. Villard. 1c up, Pub.

NATIONAL MAGAZINE, 952 Dorchester Ave., Boston. (M-25) Biographies, personality sketches, reviews. Very limited market. Joe Mitchell Chapple. Indefinite rates, Pub.

NAUTILUS, 247 Cabot St., Holyoke, Mass. (M) New thought, psychic healing, inspirational articles; verse. Elizabeth Towne. $\frac{1}{2}$ c up, Acc.

NEW MASSES, THE, 39 W. 8th St., N. Y. (M.) Labor movement articles, poetry, short-stories, reviews. Egmont Arens, Hugo Gelert, Michael Gold. Practically closed market.

NEW ORIENT, THE, 12 5th Ave., N. Y. (M.) Articles on the Orient and Far East. Syud Hossein. Rarely makes payment.

NEW YORK HERALD-TRIBUNE MAGAZINE, 225 W. 40th St., N. Y. Timely articles, humor, verse. Mrs. William Brown Meloney. Articles, \$30 to \$100 a page, Pub.

OCULT DIGEST, THE, 1904 N. Clark St., Chicago. (M-25) Occult, spiritualistic fact and fiction. Effa E. Danelson. No payment.

OPPORTUNITY, A Journal of Negro Life, 127 E. 23d St., N. Y. (M) Short-stories, scientific, sociological articles; poetry, relating to negro life and problems. Chas. S. Johnson. No payment.

OUR DUMB ANIMALS, 180 Longwood Ave., Boston. (M.) Short-stories up to 800, animal welfare articles up to 800, verse up to 24 lines, miscellany. Guy Richardson. 1/2c, Acc. Verse \$1 to \$2.

OVERLAND MONTHLY, 356 Pacific Bldg. San Francisco. Articles, short-stories, verse. B. Virginia Lee. Payment in subscriptions.

PARIS NIGHTS, 584 Drexel Bldg., Philadelphia. (M-25) Short-stories, sex atmosphere 1000 to 3000, articles of Parisian night life 1000 to 3000, clever verse 4 to 20 lines. W. H. Kofoed. 1/2c, verse 15c line, jokes 50c, paragraphs 35c, Pub. Releases rights.

POET LORE, 100 Charles St., Boston. (Q-\$1.50) Articles, essays, verse, drama (original and translated). Ruth Hill. Payment in copies.

POETRY: A Magazine of Verse, 232 E. Erie St., Chicago. (M.) Verse. Harriet Monroe. \$6 page, Pub.

PROGRESS, 205 W. Monroe St., Chicago. (M.) Historical, educational, biographical, travel and constructive articles. Ind. rates, Pub.

PSYCHOLOGY, 17 W. 60th St., N. Y. (M-25) Applied psychology, inspirational, success articles up to 3000, short-stories, verse. Henry Knight Miller. 1c, Pub.

REAL DETECTIVE TALES AND MYSTERY STORIES, 1050 N. LaSalle St., Chicago. (M.) Mystery and detective short-stories under 6000, novelettes under 25,000; articles on police and detective subjects 2000 to 4000. Edwin Baird. 1c up, Acc. or before Pub.

ROTARIAN, THE, 221 E. 20th St., Chicago. (M.) Business, travel articles 3000 to 4500, business, adventure short-stories 3000 to 5000. Rotarian interests. Chesley R. Perry. Indefinite rates, Acc.

SATIRE, Ulmer Bldg., Cleveland, Ohio. (M.) Slangy jokes, skits, verse, 500. Jack Dinsmore. Low rates. Pub.

SATURDAY REVIEW OF LITERATURE, 25 W. 45th St., N. Y. (W.) Book Reviews, literary essays, verse. Limited market. Henry Seidel Canby. 1c up, \$10 up for poems, Pub.

SECRETS, Ulmer Bldg., Cleveland, O. (M.) Confessions. Jack Dinsmore. No market.

SMOKERS COMPANION, THE, 441 Lexington Ave., N. Y. (M-25) Tobacco propaganda. Short-stories 1500 to 2000, novelettes, general articles 1000, miscellany 500 to 1000. A. G. Young. 2c, Pub.

STARS AND STRIPES, THE, Washington, D. C. (M.) Articles on soldiers' interests. Generally overstocked.

SUCCESS, 420 Lexington Ave., N. Y. (M.) Short-stories, serials of general interest; inspirational, personality articles; verse. Francis T. Miller. Good rates, Pub.

SUNDAY KANSAS CITY STAR, 1729 Grand Ave., Kansas City, Mo. Articles, human-interest material; photographs. Ind. rates, Pub.

SURVEY GRAPHIC, THE, and SURVEY, THE, 112 E. 10th St., N. Y. (2-M.) Reviews. Limited market. Paul U. Kellogg. \$10 page, Pub.

TALES OF TEMPTATION, 586 Drexel Bldg., Philadelphia. (M) High-strung, dramatic love and temptation short-stories 2500 to 5000, novelettes 10,000, preferably woman's viewpoint; verses up to 16 lines. C. M. Stuart. 1/2c; verse, 15c line, Pub. Releases rights.

10 STORY BOOK, 1532 W. Harrison St., Chicago. (M.) Ironic, frank, sex short-stories and one-act playlets, \$6 a story. Pub.

THRILLING TALES, Grenloch, N. J. Amazing adventure, modern mystery, thrilling true confessions, Western, sea, short-stories 2000 to 3000. Horace J. Gardner. \$10 per story, Pub.

TODAY'S HOUSEWIFE, 18 E. 18th St., N. Y. (M-10) Housekeeping, child-training articles, short-stories, serials, verse. Anne M. Griffin. Low rates, Pub. (Slow)

TOWN AND COUNTRY, 383 Madison Ave., N. Y. (2M-50) Society, travel articles, sketches. Limited market. H. J. Wigham. 1c up, Pub.

TOWN TOPICS, 2 W. 45th St., N. Y. (W) Out-of-door, opera, stage, art, society short-stories, articles 300 to 1500, verse up to 50 lines, satires, burlesques, vignettes. J. A. Mayer. 1c up, Pub. Retains rights.

TRAVEL, 7 W. 16th St., N. Y. (M.) Illustrated, interpretative travel articles, 2000 to 3500, personal narratives of travel. Edward Hale Bierstadt. 1c, Pub., \$1 per photo. Buys only 1st serial rights.

TRUE DETECTIVE MYSTERIES, 1926 Broadway, N. Y. (M-25) Detective short-stories. H. A. Keller. Good rates, Pub.

TRUE EXPERIENCES, Macfadden Pub. Co., 1926 Broadway, N. Y. (M-25) Confession short-stories, serials. 2c, Pub.

TRUE MARRIAGE STORIES, 461 8th Ave., N. Y. (M-20) Short-stories 2500 to 7500 of present-day marriage problems, middle-class characters; serials 15,000 to 30,000. Elizabeth Sharp. 1 to 2c, Acc. Releases rights.

TRUE ROMANCES, 1926 Broadway, N. Y. (M-25) Confessional, first-person short-stories, serials, based on truth; prizes. 2c, Pub.

TRUE STORY MAGAZINE, 1926 Broadway, N. Y. (M-25) True, confessional, first-person short-stories, serials, jokes. L. M. Hainer. 2c, Pub.

U. S. AIR SERVICES, 406 Star Bldg., Washington, D. C. (M-30) Technical, human-interest aviation articles, short-stories. 1c, Pub.

VANITY FAIR, 19 W. 44th St., N. Y. (M-35) Serious or humorous articles, wit and comment 1700 to 2000; arts, drama, sports, bridge, literature, politics; light verse 10 to 30 lines. F. W. Crowninshield. 5 to 10c, Acc. Usually releases rights.

VOGUE, 19 W. 44th St., N. Y. (2M-35) Limited market for articles on women's fashions. Edna W. Chase. 1c up, Acc.

WEIRD TALES, 450 E. Ohio St., Chicago, Ill. (M.) Supernatural, bizarre, weird and pseudo-scientific short-stories, serials up to 40,000, verse. Farnsworth Wright. 1/2 to 1c, Pub.

WESTERN HOME MONTHLY, Bannatyne and Dagmar Sts., Winnipeg, Man., Canada. General articles, short-stories 1500 to 4000. Fair rates, Pub.

WOMAN ATHLETIC, THE, 814 Rush St., Chicago. (M.) Society short-stories 1500 to 2000, women's athletic articles, verse, photos. Bernice Challenger Bost. 1/2 to 1c, Pub.

WOMAN'S VIEWPOINT, THE, 342 Madison Ave., novelettes, verse, miscellany. Annie Laurie Williams; Florence M. Sterling, managing editor. 1c, Pub.

WORLD TRAVELER, 247 Park Ave., N. Y. (M-35) Illustrated travel articles 2500. Elbert Severance. Up to \$35 each, Acc.

YALE REVIEW, Yale Station, New Haven, Conn. (Q-\$1) Comment, reviews; political, literary, scientific, art articles 5000 to 6000. Good rates, Pub.

List C

Trade, technical, religious, agricultural, business, educational and other class publications.

Art, Photography

AMERICAN ART STUDENT AND COMMERCIAL ARTIST, 248 W. 49th St., N. Y. (M.) Articles on art. W. W. Hubbard. Low rates, Pub.

AMERICAN PHOTOGRAPHY, 428 Newbury St., Boston. (M-25) Technical photography articles. F. R. Fraprie. Fair rates, Pub.

ANTIQUES, 683 Atlantic Ave., Boston. (M-50) Antique collecting. Homer Eaton Keyes. 1 1/2c, Pub.

ARTS AND DECORATION, 45 W. 45th St., N. Y. (M-50) Art, home decoration, architecture, landscape gardening, music, literature, industrial art. Mary Fanton Roberts. 1 to 2c, Pub.

THE AUTHOR & JOURNALIST

CAMERA, THE, 636 Franklin Sq., Philadelphia. (M.) Photography articles, 500 to 1500. Frank V. Chambers. Ind. rates, Acc.

INTERNATIONAL STUDIO, 119 W. 40th St., N. Y. (M.) Art articles. Wm. B. McCormick. \$40 to \$100 per article, Pub.

PHOTO-ERA MAGAZINE, Wolfeboro, N. H. (M-25) Camera craft articles, photographic prize contests occasionally. A. H. Beardsley. 1/2c up, Pub.

Agricultural, Farming, Livestock

CANADIAN COUNTRYMAN, 178 Richmond St., W., Toronto. Agricultural articles, short-stories. 1/2c, Pub.

CAPPER FARM PRESS, 8th and Jackson Sts., Topeka, Kan. (W. and M.) Agricultural articles; home page miscellany. 1/2c to 1c, Acc.

COUNTRY GENTLEMAN, THE, Independence Sq., Philadelphia. (M.) Agricultural articles, short-stories, serials, humorous sketches, jokes, household articles. Miscellany for boys' and girls' departments. Loring A. Schuler. 2c up, Acc.

FARM AND FIRESIDE, 250 Park Ave., N. Y. (M-5) Farm human-interest articles 1500, short fiction, photos. (Limited market; write first.) George Martin. 2c up, Acc.

FARM AND RANCH, Dallas, Tex. (M) Agricultural and live-stock articles. Up to 1c, Pub.

FARMER, 57 E. 10th St., St. Paul, Minn. (M) Agricultural articles. Indefinite.

FARMER'S WIFE, 61 E. 10th St., St. Paul, Minn. (M-5) Articles for farm women; short-stories, serials. D. A. Wallace. F. W. Beckman, managing editor. 1c up, Acc.

FARM JOURNAL, Philadelphia. (M.) Agricultural, scenic, and humorous articles 300 to 600 with photos, short-stories 1800 to 10,000, novelettes. Arthur H. Jenkins. 1c up, Acc.

FARM LIFE, Spencer, Ind. (M.) Agricultural, household articles, short-stories 3000, serials 40-000, verse. George Weymouth. 1c, Acc.

FARM MECHANICS, 1827 Prairie Ave., Chicago. (M-10) Agricultural articles 100 to 400. W. A. Radford. 1/2c, Pub.

FIELD ILLUSTRATED, 425 5th Ave., N. Y. (M-35) Agricultural, stock-breeding, country estates articles. R. V. Hoffman. 1c, Pub.

HOARD'S DAIRYMAN, Fort Atkinson, Wis. (2M) Dairying interests. Inc.

MICHIGAN BUSINESS FARMER, Mount Clemens, Mich. (Bi-W.) Articles 1000 to 2000 on successful farming, an occasional serial and short-story. Milton Grinnell. 1/2c, Pub.

OHIO FARMER, 1013 Oregon Ave., Cleveland, O. (M.) Agricultural articles, short-stories. Fair rates, Pub.

POULTRY TRIBUNE, Mt. Morris, Ill. (M-15) Articles on poultry raising. 1/2c, Pub.

PROGRESSIVE FARMER AND FARM WOMAN, Birmingham, Ala. (W-5) Agricultural misc. Eugene Butler. Associate editors for Texas, Carolinas, Virginia, Mississippi Valley, Georgia-Alabama editions. Inc.

SUCCESSFUL FARMING, Des Moines, Ia. (M-5) Agricultural, household articles, short-stories, verse. 1/2c up, Acc.

WALLACE'S FARMER, Des Moines, Ia. (W-5) Agricultural articles, serials. H. A. Wallace. 1/2 to 1c, Acc. and Pub. Photographs, \$1.50.

Automobile, Boating, Transportation, Highways

AMERICAN MOTORIST, Pennsylvania Ave. at Seventeenth St., Washington, D. C. (M-25) Touring, traffic, automobile articles, sketches, verse. Ernest N. Smith; C. G. Sinsabaugh, managing editor. Up to 2 1/2c, Acc.

FORD DEALER AND SERVICE FIELD, Montgomery Bldg., Milwaukee. (M-25) Ford trade articles. H. James Larkin. 1/2 to 1c, Acc.

FORDSON, THE, 10 Peterboro West, Detroit. Automobile articles. Up to 2 1/2c, Acc.

HIGHWAY MAGAZINE, 215 N. Michigan Ave., Chicago. Technical good roads articles 800 to 1000. Frank E. Kennedy. 1 to 2c, Acc.

MOTOR, 119 W. 40th St., N. Y. (M.) Practical articles on automobile business. Ray W. Sherman. 1/2c up, Pub.

MOTOR AGE, 5 S. Wabash Ave., Chicago. (W.) Retail automotive trade articles, miscellany, photos. Sam Shelton. Indefinite rates, Pub.

MOTOR BOATING, 119 W. 40th St., N. Y. (M.) Motor-boating, racing, navigation, sea short-stories, boys' interests, articles. Terms indefinite.

MOTOR CAMPER AND TOURIST, 1133 Broadway, N. Y. (M.) Camping, vacation, travel articles. John D. Long. 1c, Pub. (Very slow.)

MOTOR LIFE, 523 Plymouth Court, Chicago. (M.) Motoring, vacation, roads, safety, automobile articles 1500 to 2000. William B. Reedy. 1 1/2c, Pub.

RUDDER, 9 Murray St., N. Y. (M.) Technical power and sail boating articles 500 to 3000; yachting photographs. Gerald T. White. 1c, Pub.

Business, Advertising, Salesmanship

ADVERTISING AND SELLING FORTNIGHTLY, 9 E. 38th St., N. Y. (Bi-W.) Business articles. F. C. Kendall. Up to 2c, Pub.

AMERICAN MUTUAL MAGAZINE, 142 Berkeley St., Boston. (M.) Brief business inspirational, human-interest articles, business jokes. Carl Stone Crummett. 1 to 5c.

BANKERS MONTHLY, 536 S. Clark St., Chicago. (M-50) Actual-experience articles from banker's standpoint. A. C. McPhail. 1c, Pub. \$1 for photos.

BUSINESS, Burroughs Adding Machine Co., 2nd Boulevard, Detroit. (M.) Business articles. Arthur H. Little. 2c up, Acc.

CREDIT MONTHLY, 1 Park Ave., N. Y. (M.) Commercial and banking credit articles, short-stories relating to wholesale credits. Rodman Gilder. 1 1/2c, Acc.

FORBES MAGAZINE, 120 5th Ave., N. Y. (2M) Business, financial articles 1500 to 3000, inspirational verse. B. C. Forbes. Ind. rates, Pub.

HOW TO SELL, Mount Morris, Ill. (M-10) Direct to consumer selling articles, short-stories. S. C. Spalding. 3/4c, Acc. Photographs \$1.00 to \$2.

INDEPENDENT SALESMAN, 22 E. 12th St., Cincinnati, O. (M-10) Direct selling, inspirational articles 1500 to 4000, short-stories on direct-selling themes 1500 to 4000, 2-part serials 5000 to 7000, editorials 50 to 350, poetry 8 to 24 lines. W. E. Backus. 1c, Acc.

MAILBAG, THE, Caxton Bldg., Cleveland, O. (M) Direct mail advertising miscellany. 1c, Pub.

MANAGEMENT, 58 E. Washington St., Chicago. (M.) Business articles for executives. H. P. Gould. 2c, Acc.

MID-WESTERN BANKER, 68 Wisconsin St., Milwaukee. Technical banking articles 500 to 2000. M. I. Stevens. 1c, Pub.

NATION'S BUSINESS, THE, 1615 H St., N. W., Washington, D. C. (M) Business and industrial articles 2500 to 3000, business short-stories, editorials, verse. Merle Thorpe. Good rates, Acc.

OPPORTUNITY, 750 N. Michigan Ave., Chicago. (M-25) House-to-house and office-to-office selling articles 200 to 2500, short-stories 4000 to 8000. James R. Quirk. 1c for short material. 1 1/2 to 2c for longer, Acc.

POSTER, THE, 307 S. Green St., Chicago. (M.) Outdoor advertising, business, advertising marketing and merchandising articles 1500 to 2000. Burton Harrington. 1 to 10c, Acc.

PRINTER'S INK, 185 Madison Ave., N. Y. (W-10) (Also PRINTER'S INK MONTHLY-25.) Advertising and business articles. John Irving Romer. 2 to 10c, Pub.

SALES MANAGEMENT, 1801 Leland Ave., Chicago. (2M-20) Marketing, selling, advertising articles 700 to 2000. J. C. Aspley. 1 to 2c, Acc. and Pub.

SALESMAN'S JOURNAL, THE, 117 W. 61st St., N. Y. (M) Business and selling. 3/4c up, Pub.

SIGNS OF THE TIMES, 1207 Sycamore St., Cincinnati. (M-30) Outdoor advertising articles 500 to 1500. E. Thomas Kelley. Ind.

SPARE-TIME MONEY MAKING, 53 Park Pl., Philadelphia. (M-25) Articles, all lengths, on specific money-making ideas. S. Gernsback; R. B. Manson, associate. 1/2c up, Pub. Retains book rights.

SPECIALTY SALEMAN, South Whitley, Ind. (M-25) Selling, inspirational character-building articles 1000 to 5000, short-stories 2000 to 7000, serials 10,000 to 30,000. Robert E. Hicks. 1/2c up, Acc.

SYSTEM, THE MAGAZINE OF BUSINESS, Cass, Huron and Erie Sts., Chicago. (M-35) Business articles, administration, selling, finance. Preferably 1st person by successful executives. Norman C. Firth. 2 to 8c, Acc.

Building, Architecture, Landscaping, Home Decorating

AMERICAN BUILDER, 1827 Prairie Ave., Chicago, (M.) Building articles, illustrated. P. N. Hanna. \$10 page, Pub.

BETTER HOMES AND GARDENS, Des Moines, Ia. (M.) Building, home-making, interior decorating, cooking, child training, gardening, landscape articles, 250 to 2000. Chesa C. Sherlock. 1c up, Acc. \$1 up for photos.

CANADIAN HOMES AND GARDENS, 143 University Ave., Toronto, Ont., Canada. (M.) Home and garden articles 1500 to 2000, Canadian locale, photos. J. H. Hodgins. 1c, Pub.

COUNTRY HOMES, 312 W. Redwood St., Baltimore. (2-M.) Home decoration, architecture, building, landscape gardening. S. H. Powell, E. Canton. Indefinite, Pub.

GARDEN AND HOME BUILDER, Garden City, N. Y. (M-35) Home building and construction, decorations, landscape gardening articles 1200, editorials, short gardening experiences 250, pictures. Leonard Barron. 1c, Acc. (Overstocked on long stuff.)

HOUSE AND GARDEN, 19 W. 44th St., N. Y. (M.) Home decoration, landscape articles. Richardson Wright. 1c, Acc.

HOUSE BEAUTIFUL, 8 Arlington St., Boston. (M.) Building, furnishing and gardening articles. Ethel B. Power. 1c, Acc.

KEITH'S BEAUTIFUL HOMES, 100 N. 7th St., Minneapolis, (M.) Home-building and interior decoration articles up to 1500. M. L. Keith. Indefinite rates, Pub.

PACIFIC BUILDER AND ENGINEER, 5143 Arcade St., Seattle. Illustrated engineering articles of Pacific Northwest up to 1500. Walter A. Averill. Up to 1c, Acc.

YOUR HOME, 1926 Broadway, New York. (M-25) Practical illustrated articles on home ownership, building—prefers to be queried. Occasional homey or humorous verse. M. G. Kains. 2c, Pub.

Educational

AMERICAN SCHOOL BOARD JOURNAL, 129 Michigan St., Milwaukee. (M.) Educational, administrative articles 1000 to 3000, short-stories, verse, along school lines. Wm. C. Bruce. ½ to 1c, Acc.

CHILD WELFARE MAGAZINE, 5517 Germantown Ave., Germantown, Pa. (M.) Articles on welfare of child in home, school, community up to 1500. M. W. Reeve. ½c, Acc.

FORECAST, 6 E. 39th St., N. Y. (M-25) Social betterment, health, child raising, household, family recreation, community articles, 1500 to 3500. Alberta M. Goudiss. Up to 1c, Acc.

INDUSTRIAL ARTS MAGAZINE, Montgomery Block, Milwaukee, Wis. (M.) Articles on teaching, organization, vocational subjects, 1000 to 3000. Wm. C. Bruce. ½ to 1c, Acc.

NORMAL INSTRUCTOR—PRIMARY PLANS, 514 Cutler Bldg., Rochester, N. Y. (M.) Educational articles for primary, intermediate and grammar grade teachers, juvenile verse, school plays, short-stories. Fair rates, Pub.

POPULAR EDUCATOR, 50 Broomfield St., Boston. (M-20) Educational articles. \$2.50 column, Pub.

Health, Hygiene

JOURNAL OF THE OUTDOOR LIFE, 370 7th Ave., N. Y. (M.) Anti-tuberculosis articles. Indefinite.

NATION'S HEALTH, THE, 22 E. Ontario St., Chicago. (M.) Material on assignment only. F. L. Rector, M. D. Low rates, Pub.

PHYSICAL CULTURE, 1926 Broadway, N. Y. (M.) Articles on health hygiene, diet, exercise. Short-stories, serials. Walter E. Colby. 2c, Acc.

STRENGTH, 2741 N. Palethorp St., Philadelphia. (M.) Health hygiene, exercise, diet articles. Up to 1c, Pub.

TRAINED NURSE & HOSPITAL REVIEW, 468 Fourth Ave., N. Y. Health and technical articles 1500 to 3000. Meta Pennock. 1/3 to 1c, Pub.

Motion Picture

FILM FUN, 461 8th Ave., N. Y. (M-20) No market. Occasional prize contests.

MOTION PICTURE CLASSIC, 175 Duffield St., Brooklyn. (M.) Limited market, photoplay miscellany. Frederick J. Smith. Indefinite rates, Acc.

MOTION PICTURE MAGAZINE, 175 Duffield St., Brooklyn. (M.) Photoplay articles. Limited market. Agnes Smith. Indefinite rates, Acc.

PHOTOPLAY MAGAZINE, 221 W. 57th St., N. Y. (M.) Articles, short-stories, serials, photoplay background. James R. Quirk. Good rates, Acc.

PICTURE PLAY MAGAZINE, 79 7th Ave., N. Y. (M.) Photoplay miscellany. Closed market.

SCREENLAND, 236 W. 55th St., N. Y. (M.) Photoplay news articles, dramatic short-stories. Eliot Keen. Fair rates, Acc.

Musical

ETUDE, THE, 1714 Chestnut St., Philadelphia. (M-25) Self-help articles on musical education under 300 or 2500; jokes, skits, etc. James F. Cooke. \$5 column, Pub.

MUSICAL AMERICA, 501 5th Ave., N. Y. (W.) Musical miscellany. Articles 1500 to 2000, jokes, skits, anecdotes. Milton Weil. \$3.50 column, Pub.

MUSICAL QUARTERLY, THE, 3 E. 43rd St., N. Y. (Q.) Musical aesthetics, history articles. O. G. Sonneck. \$4.25 page, Pub.

MUSICIAN, 901 Steinway Bldg., N. Y. (M.) Musical miscellany. ½c, Pub.

SINGING, Rm. 902, 111 W. 57th St., N. Y. (M.) Vocal, opera, church, concert, choral music articles. Alfred Human, Inc.

Religious

AMERICAN HEBREW, 19 W. 44th St., N. Y. (M.) Jewish articles, fiction. ½c up, Pub.

BAPTIST, THE, 2320 Michigan Ave., Chicago. (W.) Religious articles, church work. John A. Earl. Indefinite.

BENZIGER'S MAGAZINE, 36 Barclay St., N. Y. (Q.) Catholic novels only. Indefinite.

CATHOLIC WORLD, 120 W. 60th St., N. Y. (M.) Political, scientific, historical, literary articles, fiction with Catholic viewpoint up to 5000. James M. Gillis. \$4 per page, Pub.

CHRISTIAN ENDEAVOR WORLD, 41 Mt. Vernon St., Boston. (W.) Informative and religious articles, short-stories, serials, 3500-50,000; verse. Amos R. Wells. ½c, verse \$1 per stanza, Acc.

CHRISTIAN HERALD, 91-103 Bible House, New York. (W-5) Religious, sociological articles; occasional short-stories, verse. Omar Hite. 1 to 5c, Pub.; verse, 20 to 25 line.

CHRISTIAN STANDARD, 9th and Cutter Sts., Cincinnati, O. (W.) Religious articles, fiction, verse, news. Closed market.

CHURCHMAN, 2 W. 47th St., N. Y. (W-10) Religious. Indefinite.

COLUMBIA (Knights of Columbus Publication), 45 Wall St., New Haven, Conn. (M-10) Catholic family interests. Sociological, informative, religious articles; short-stories, verse. Myles Connolly. Fair rates, Pub.

CONGREGATIONALIST, 14 Beacon St., Boston. (W-10) Religious articles, short-stories, verse. W. E. Gilroy, D.D. Fair rates, Pub.

MAGNIFICAT, 435 Union St., Manchester, N. H. Catholic articles, short-stories, serials, verse. Indefinite, Acc.

MENORAH JOURNAL, 63 Fifth Ave., N. Y. Jewish short-stories, one-act plays, essays. Henry Hurwitz. 2c up, Acc.

PRESBYTERIAN ADVANCE, THE, 150 4th Ave., N., Nashville, Tenn. (W) Limited number of short-stories 800 to 2000. James E. Clark, D.D. \$1 column, Pub.

QUEEN'S WORK, THE, 626 N. Vandeventer Ave., St. Louis, Mo. (M) Short-stories, articles 2000 to 2500, for Catholics. Daniel A. Lord, S.J. Indefinite rates, Pub.

RAY'S FROM THE ROSE CROSS, Oceanside, Cal. (M.) Religion, occultism, Rosicrucian doctrines, astrology, healing. Mrs. Max Heindel. No payment.

REALITY, 17 W. 42d St., N. Y. Bahai doctrines, philosophical and religious articles. Dr. Harrison G. Dyer. No payment.

STANDARD BIBLE TEACHER, Box 5, Sta. N., Cincinnati, Ohio. (Q.) Biblical study, class work, archeology, etc.; feature articles 1500 to 2000. Edwin R. Errett. $\frac{1}{2}$ c. Acc.

SUNDAY SCHOOL TIMES, 1031 Walnut St., Philadelphia. (W.) Religious articles, verse. Charles G. Trumbull. $\frac{1}{2}$ c up, Acc.

SUNDAY SCHOOL WORLD, 1816 Chestnut St., Philadelphia. (M-10) Religious articles. $\frac{1}{2}$ c, Acc.

UNION SIGNAL, THE, Evanston, Ill. (M) Short-stories, short serials, on prohibition, law enforcement. Fair rates, Pub.

UNITY, Unity School of Christianity, 917 Tracy Ave., Kansas City, Mo. (M-10) Constructive, nonpartisan religious articles. Good rates, Acc.

YOUTH (Unity Publication), 917 Tracy Ave., Kansas City, Mo. (M) Practical Christianity; short-stories 3000 to 8000, serials 15,000 to 18,000, verse, fillers, photos. Gardner Hunting. 1c up, Acc. Releases rights.

Scientific, Technical, Radio, Mechanics

BROADCASTING MAGAZINE, 1182 Broadway, N. Y. (M) Non-technical illustrated radio articles, thumb-nail biographies, inspirational matter, 100 to 2500. 1c up, Acc.

BROADCAST LISTENER, 431 S. Dearborn St., Chicago. (M-15) Radio short-stories 2000 to 3000; serials. E. L. De Voe. Contract rates, Pub.

ILLUSTRATED MECHANICS, 1411 Wyandotte St., Kansas City, Mo. (M-5) Illustrated "how-to-make-it" articles for homes, labor-saving ideas, not over 150; photos. E. A. Weishaar. 1 to 3c; \$1.50 to \$3 for photos; Acc.

NATURE MAGAZINE, 1214 16th St., Washington, D. C. (M.) Popular and accurate articles on nature subjects, illustrated, 1500 to 2000. Percival S. Ridgdale. \$5 to \$50, Acc.

POPULAR MECHANICS, 200 E. Ontario St., Chicago. (M-25) Illustrated articles, scientific, mechanical, industrial, discoveries, novelties up to 3000. H. H. Windsor, Jr. 1 to 10c, Acc. \$3 for photos.

POPULAR RADIO, 627 W. 43d St., N. Y. (M.) Authoritative, helpful articles on new inventions and applications of radio, 50 to 6000. Kendall Banning. 1c for department items, 2c up for features, \$2 to \$3 for photos, Acc.

POPULAR SCIENCE MONTHLY, 250 4th Ave., N. Y. (M.) Short-stories up to 6500, serials up to 60,000, brief illustrated articles, scientific non-technical, mechanical, labor-saving devices, discoveries, under 3000. Sumner N. Blossom. 1c up to 10c, Acc. \$3 up for photos.

RADIO AGE, 500 N. Dearborn St., Chicago. (M-25) Technical and semi-technical articles up to 2000. Frederick A. Smith. $\frac{1}{2}$ to 1c, Pub.

RADIO BROADCAST, Doubleday Page & Co., Garden City, L. I. (M-35) Articles written to order. Willis K. Wing. 2c, Pub. (Overstocked.)

RADIO DIGEST, ILLUSTRATED, 510 N. Dearborn St., Chicago. (2M-15) Articles with photos, on broadcasting stations and artists 500 to 1000; short-stories, novelettes, serials, of non-radio adventure, romance. E. E. Plummer. 1c to 5c; news items, $\frac{1}{2}$ c agate line; no payment for verse or jokes; photographs \$2, Pub.

RADIO NEWS, 53 Park Place, N. Y. (M-25) Radio articles 1500 to 2500, radio short-stories 2000 to 4000, jokes. Hugo Gernsback. 2c, Pub.

SCIENCE AND INVENTION, 53 Park Pl., N. Y. (M-25) Scientific short-stories 2000 to 5000, serials 30,000 to 50,000. Illustrated articles, invention, popular science; numerous contests. H. Gernsback. 1 to 2c, Pub.

SCIENTIFIC AMERICAN, 24-26 W. 40th St., N. Y. (M-35) Scientific, technical articles popularly presented, discoveries, inventions. Orson D. Munn. 2c, Acc. Dept. items 1c, Acc.

Sporting, Outdoor, Hunting, Trapping, Fishing

AMERICAN FORESTS AND FOREST LIFE, Lenox Bldg., Washington, D. C. (M-35) Illustrated out-of-door, forestry, wild life articles 1500 to 2000, short-stories 1500, verse under 20 lines. Ovid M. Butler. \$5 per printed page, Pub.

AMERICAN GOLFER, THE, 353 4th Ave., N. Y. (M-25) Sport and golf. Grantland Rice, Inc.

BASEBALL MAGAZINE, THE, 70 5th Ave., N. Y. (M-20) Baseball articles, verse; no fiction. F. C. Lane. $\frac{1}{2}$ to 1 $\frac{1}{2}$ c, Pub.

FIELD AND STREAM, 45 W. 45th St., N. Y. (M-25) Illustrated camping, fishing, hunting, sportsmen's articles, up to 3500. Ray P. Holland. 1c, Acc.

FOREST AND STREAM, 221 W. 57th St., N. Y. (M-25) Camping, fishing, hunting, sportsmen's articles, short-stories. Dr. Wm. A. Bruette. Fair rates, Pub.

FUR-FISH-GAME, 174 E. Long St., Columbus, O. (M-25) Practical fishing, hunting, fur-raising articles 1000 to 5000, illustrated. A. R. Harding. $\frac{1}{2}$ c up, Pub.

GOLF ILLUSTRATED, 425 5th Ave., N. Y. (M-50) Golf articles 1500 to 2000. Wm. Henry Beers. 1 to 2c, Pub.

HUNTER-TRADER-TRAPPER, 386 S. 4th St., Columbus, O. (M.) Fur farming, hunting-dog raising articles. O. Kuechler. (Overstocked.)

NATIONAL SPORTSMAN, 75 Federal St., Boston. (M-15) Hunting, fishing. Low rates, Pub.

OUTDOOR LIFE, 1824 Curtis St., Denver, Colo. (M-10) Hunting, fishing, camping articles, verse, No fiction. J. A. McGuire. Rarely makes payment.

OUTDOOR RECREATION, Mount Morris, Ill. (M-15) Hunting, fishing, automobile camping. Dan B. Starkey. Generally 1c, Pub. (Heavily overstocked.)

SPORTS AFIELD, 1402 Pontiac Bldg., Chicago. (M-20) Hunting, fishing, camping. Claude King. Pays only occasionally.

SPUR, THE, 425 5th Ave., N. Y. (2M-50) Sport, society articles, jokes, epigrams, brief humorous verse. H. S. Adams. Good rates, Acc.

Theatrical

BILLBOARD, 25 Opera Pl., Cincinnati, O. (W-15) Theatrical news, articles. 1c up, Pub.

STAGE & SCREEN, 248 W. 49th St., N. Y. (M-25) Human-interest, personality articles, theatrical love short-stories 1500 to 6000. Frank Armer. $\frac{1}{2}$ c, Pub.

THEATRE ARTS MONTHLY, 119 W. 57th St., N. Y. (M.) Theatre articles 1000 to 2500; one-act plays. Edith J. R. Isaacs. 2c, Pub.

THEATRE MAGAZINE, 2 W. 45th St., N. Y. (M.) Theatrical and motion-picture articles. A. Hornblow Fair rates, Pub.

VARIETY, 154 W. 46th St., N. Y. (W.) Theatrical articles, news. Indefinite.

Trade Journals, Miscellaneous

AMERICAN CONTRACTOR, 131 N. Franklin St., Chicago. (W.) Building articles for contractors 500 to 3000. Edwin J. Brunner. 1c, Pub and Acc.

AMERICAN FLORIST, THE, 60 W. Washington St., Chicago. (W.) Florist articles up to 500; photographs. Olin Joslin. $\frac{1}{2}$ c to 3c, Pub.

AMERICAN HATTER, 1225 Broadway, N. Y. (M.) Trade miscellany. E. F. Hubbard. $\frac{1}{2}$ c to 1c, Acc. \$2 for photos.

AMERICAN LUMBERMAN, 431 S. Dearborn St., Chicago. (W.) Trade miscellany. A. L. Ford. About $\frac{1}{2}$ c, Pub.

AMERICAN SILK JOURNAL, 373 4th Ave., N. Y. (M.) Articles on silk, rayon, textile machinery 1500 to 3000; scientific news. H. W. Smith. \$ per M.

AMERICAN STATIONER AND OFFICE OUTFITTER, 10 W. 39th St., N. Y. (W.) Trade miscellany. Low rates, Pub.

BAKER'S WEEKLY, 45 W. 45th St., N. Y. (W.) Baking industry articles. 30c inch, Pub.

BUS AGE, 461 8th Ave., N. Y. (M) Technical articles on motorbus operation, maintenance, personnel, advertising. George M. Sangster. $\frac{1}{2}$ c, Pub.

BUS TRANSPORTATION, 10th Ave. at 36th St., N. Y. (M-25) Practical bus operation articles. $\frac{1}{2}$ c, Pub.

DAIRY WORLD, 608 S. Dearborn St., Chicago. (M-10) Dairy plant, merchandising articles 1000 to 2000. E. C. Ackerman. 1c, Pub.; photos \$1 to \$3.

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DISPLAY TOPICS, 291 Broadway, N. Y. (M) Window-display, merchandising articles. Murray Breeze. 1c, Pub.

DISTRIBUTION AND WAREHOUSING, 43 W. 39th St., N. Y. (M-20) Articles based on interviews with warehousemen. Kent B. Stiles. 1c, Pub.

DOG WORLD, 1922 Lake St., Chicago. Fact articles on dogs, 2c, Acc. (Overstocked.)

DOMESTIC ENGINEERING, 1900 Prairie Ave., Chicago. Plumbing trade miscellany. 1c, Pub.

DRUGGIST, THE, 161 S. Front St., Memphis, Tenn. Helpful drug trade miscellany. ½c, Acc., \$2.50 for photos.

DRUGGIST CIRCULAR, THE, 12 Gold St., N. Y. Druggist success articles. Clyde L. Eddy. Indefinite rates, Pub.

DRUG JOBBERS' SALESMAN, 291 Broadway, N. Y. (M) Merchandising articles. Murray Breeze. 1c, Pub.

DRUG TOPICS, 291 Broadway, N. Y. (M) Merchandising articles. Murray Breeze. 1c, Pub.

EDITOR & PUBLISHER, Times Bldg., N. Y. (W.) Newspaper trade journal. Articles and news items. Marlen E. Pew. \$2 col. up, Pub.

FARM JOURNAL MERCHANTS' SUPPLEMENT, Philadelphia. (M) Retail merchandising articles. Edw. Williams. 1c, Acc.

FILLING STATION, THE, 215 Atko Bldg., Tulsa, Okla. (M-15) Trade miscellany. Grady Tripplett. ½c up, Acc.

FOURTH ESTATE, THE, 25 W. 43d St., N. Y. (W.) Newspaper articles, news. Greenville Talbott. Indefinite rates, Pub.

FURNITURE JOURNAL, THE, 537 Dearborn St., Chicago. (M-35) Trade articles. Lee S. Arthur. Fair rates.

FURNITURE RECORD, Grand Rapids, Mich. (M) Furniture store operation articles. Eagle Freshwater. Ind. rates.

GOOD HARDWARE, 912 Broadway, N. Y. (M) Hardware retailers' trade articles, serious and humorous. G. K. Hanchett. 1 to 2c, Acc.

HARDWARE & HOUSE FURNISHING GOODS, 1606 Hurt Bldg., Atlanta, Ga. (M) Trade miscellany, Southern dealers. ½c, Pub.

HARDWARE & IMPLEMENT JOURNAL, 1808 Main St., Dallas, Tex. Trade miscellany. ½c, Pub.

HOTEL MANAGEMENT, 342 Madison Ave., N. Y. (M-25) Hotel operation articles. 1c up, Acc.

HOUSE FURNISHING REVIEW, 71 Murray St., N. Y. (M.) Articles on selling and displaying house-furnishing merchandise 500 to 2000. Warren Edwards. Up to 1c, Pub.

ICE AND REFRIGERATION, 5707 W. Lake St., Chicago. (M.) Ice-making, cold storage articles and news. J. F. Nickerson. Ind. rates, Pub.

INDUSTRIAL RETAIL STORES, 383 Madison Ave., N. Y. (M.) Articles on company or employee-owned stores 750 to 1500. Louis Spilman. ½ to 1c, Pub. and Acc. News, 40c inch. Photos, \$1 to \$3.

INLAND PRINTER, 632 Sherman St., Chicago. (M-40) Printing trade articles. Fair rates, Pub.

INLAND MERCHANT, 1170 Broadway, N. Y. (M) Merchandising, inspirational articles for small-town stores up to 1000. H. S. Vorhis. ½c up, Pub.

JEWELEERS' CIRCULAR, THE, John St., N. Y. (W-25) Trade miscellany. ½c up, Pub.

KEYSTONE, THE, P. O. Box 1424, Philadelphia. (M.) Jewelry trade miscellany. Feature articles on credit, gift and art departments. W. Calver Moore. 30c an inch to 2c, Pub.

LUMBER MANUFACTURER & DEALER, 4908 Delmar Blvd., St. Louis. (2-M.) Business articles 500 to 1500. Ralph T. McQuinn. Features 30c inch; news 20c inch, Pub.

MANUFACTURING JEWELER, THE, 42 Weybosset St., Providence, R. I. (W-5) Trade and technical miscellany 1000. Wm. W. Lyon. Up to ½c, Pub.

MILLINERY TRADE REVIEW, 1225 Broadway, N. Y. (M.) Trade miscellany. E. F. Hubbard. ½c to 1c, Acc. \$2 for photos.

NATIONAL BOTTLED GAZETTE, 233 Broadway, N. Y. (M.) Bottled soft drink field articles 1500 up, editorials, short miscellany. W. B. Keller. ½c, Pub.

NATIONAL GROCER, 208 S. LaSalle St., Chicago. (M-20) Illustrated small city grocer articles 500 to 750. \$3.50 per M, Pub.

NATIONAL JEWELER, 536 S. Clark St., Chicago. (M.) Trade miscellany. F. R. Bentley, ½c to 1c, Acc.

NATIONAL LAUNDRY JOURNAL, 461 8th Ave., N. Y. (2M-10) Illustrated articles on wash-room practices 1200. R. E. Dretton. ½c, Pub.

NATIONAL MEN'S WEAR SALESMAN, Michigan-Ohio Bldg., Chicago. (M.) Retail salesmanship, personal efficiency articles, short-stories up to 1500. F. P. Feerick, asso. ed. ½c to 2c, Acc.

NATIONAL PRINTER-JOURNALIST, Montgomery Bldg., Milwaukee. (M.) Newspaper business and production articles. J. L. Meyer. ½c up, Pub.

NATIONAL RETAIL LUMBER DEALER, Railway Exchange Bldg., Chicago. Trade miscellany. ½c, Pub.

NATIONAL MOTOR BUS & TAXICAB JOURNAL, 461 8th Ave., N. Y. Operation and maintenance articles 1000, photographs. George M. Sangster, Jr. ½c, Pub.

NORTHWESTERN MILLER, Minneapolis, Minn. (M.) Illustrated milling articles 2000 to 4000, personality or historical sketches 200 to 1000, short-stories 3000, verse, photographs. Carroll K. Michener. 1c up, Acc.

NOTION AND NOVELTY REVIEW, 1170 Broadway, N. Y. (M.) Retailers' trade articles. A. P. Haire. 1c, Pub.

NUGENTS, 1225 Broadway, N. Y. (M) Ready-to-wear store trade-journal articles 50 to 150, \$4 each, photos extra. Clinton G. Harris.

OPTOMETRIC WEEKLY, 17 N. Wabash Ave., Chicago. Trade miscellany. ½c, Pub.

PETROLEUM AGE, 25 W. Jackson Blvd., Chicago. (M-25) Articles on service-station management. Keith J. Fanshier. ½ to ¾c, Pub.

PLUMBERS' TRADE JOURNAL, 239 W. 30th St., N. Y. (M.) Trade Miscellany. Harold A. Heatherton. Good rates, Pub.

PLUMBING AND HEATING SUPPLY SALESMAN, 239 W. 30th St., N. Y. (M.) Plumbing jobbers' salesmen problems. 1c, Acc.

POWER PLANT ENGINEERING, 537 S. Dearborn St., Chicago. (2M-15) Power plant operation articles. ¾c, Pub.

PRINTING, 41 Park Row, N. Y. (W.) Human-interest articles, employer's viewpoint, 500 to 2000. Walter McCalm. 27c inch up, Pub.

PROGRESSIVE GROCER, 912 Broadway, N. Y. (M.) Grocery trade retailing articles, serious and humorous. G. K. Hanchett. 1 to 2c, Acc.

PUBLISHERS' WEEKLY, 62 W. 45th St., N. Y. Booksellers' miscellany. R. R. Bowker. F. J. Melcher. 1c, Acc.

RADIO DEALER, THE, 10 E. 39th St., N. Y. Trade articles. Monthly prize contests. Ind.

RESTAURANT NEWS AND MANAGEMENT, 326 W. Madison St., Chicago. (M) Restaurant operation articles 100 to 1500. Ray Fling. 1c up, Acc.

RETAIL DRUGGIST ILLUSTRATED, 250 Lafayette Blvd., Detroit, Mich. (M-15) Merchandising articles 500 to 2000, serials, editorials 50 to 500. Douglas Newlands. Ind. Acc.

RETAIL FURNITURE SELLING, 7 S. Dearborn St., Chicago. (M.) Retail profit-making articles up to 1500. K. A. Ford. 1c to 1½c, \$2.50 for photos, Pub.

RETAIL LEDGER, 1346 Chestnut St., Philadelphia. (2-M.) Department store management, retail business articles, illustrations. Wm. Nelson Taft. 1c, Acc. \$3 for photos.

RETAIL TOBACCONIST, 117 W. 61st St., N. Y. (W) Idea articles for tobacco stores. H. B. Parfrey. Low rates, Pub.

RURAL TRADE, 8th and Jackson Sts., Topeka, Kan. (M.) Merchandising articles, retail trade news stressing national advertising, 500 to 700. I. Nunemaker. 1c, Pub.

SAVINGS BANK JOURNAL, 11 E. 36th St., N. Y. (M.) Operation, advertising and promotion articles 1500 to 2000. J. C. Young. 1c, Pub.

SHOE REPAIR SERVICE, 721 Buder Bldg., St. Louis, Mo. (M.) Trade articles 1000 to 1500; miscellany, 100-500; short verse on shoes. A. V. Fingulin. ½ to 1½c, Pub.

SODA FOUNTAIN, THE, 25 Spruce St., N. Y. (M-15) Illustrated articles on business-building

methods for soda fountains and soda lunches, written from personal angle 1000 to 2000. Photos and bare facts purchased. 25c inch, Pub.

SOUTHERN CARBONATOR & BOTTLER. 504 Bona Allen Bldg., Atlanta, Ga. Trade miscellany. 1/2c, Pub.

SOUTHERN HARDWARE, 1020 Grant Bldg., Atlanta, Ga. (2M-15) Trade miscellany.

SOUTHWESTERN RETAILER, Progressive Merchant Pub. Co., Dallas, Tex. (M) Articles, interviews with successful retail dealers of Southwest. Joe Buckingham. Low rates, Pub.

SOUTHWEST MERCHANT ECONOMIST AND DRYGOODSMAN, 1627 Locust St., St. Louis. Merchandising, salesmanship articles 50 to 600 or longer; illustrations. Mills Wellsford. 1 to 1/2c, \$1 to \$3 for photos, Acc.

SPORTING GOODS DEALER, 10th and Olive Sts., St. Louis, Mo. (M) Trade miscellany, illustrated reviews on merchandising, store arrange-

ment, news reports on store activities. Ames A Castle. 1/2c, Pub. 1/4

SPORTING GOODS JOURNAL, 542 S. Dearborn St., Chicago. (M-10) Sporting goods and dept store merchandising articles, trade news. H. C Tilton. \$4 per M, Pub.

STARCHOOL LAUNDRY JOURNAL, 415 Commercial Square, Cincinnati, O. (M-25) Trade miscellany. A. Stritmater. Fair rates, Pub.

STORE OPERATION, 205 Caxton Bldg., Cleveland, O. (M.) Operating method articles, 50 to 2500. H. E. Martin. 1c, Pub.

TILE TALK, 507 W. 33d St., N. Y. (M) Tile articles 800 to 1000. Edwin G. Wood. 1c, Acc. Releases rights.

TOILET GOODS, 18 W. 34th St., N. Y. Trade miscellany. 2c, Pub.

VARIETY GOODS MAGAZINE, 812 Huron Road, Cleveland, O. Merchandising miscellany. Harry E. Martin. 1/2 to 1c, Pub. \$1 to \$2 for photos.

List D
Juvenile Publications.

AMERICAN BOY, THE, 550 Lafayette Blvd., Detroit, Mich. (M-20) Older boys. Short-stories 3000 to 5000, serials up to 45,000, articles, one-act plays, brief accounts of boy activities, short miscellany. Griffith Ogden Ellis. 1 1/2c up, Acc.

AMERICAN GIRL, 670 Lexington Ave., N. Y. (M-15) Ages 10 to 16. Girl Scouts publication. Mystery, adventure, boarding school short-stories, up to 4000, handicraft articles 1500 to 2000. Helen Ferris. 1c up, Acc. Buys only 1st Am. Serial rights.

BEACON, THE, 25 Beacon St., Boston. (W.) Boys and girls, medium ages. Short-stories 1800 to 2000; serials, verse, miscellany. Miss Marie W. Johnson. 1/3c, Acc.

BOY LIFE, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Medium ages. Short-stories 2000, serials, articles, miscellany. 1/3c up, Acc.

BOYS' COMRADE, Christian Bd. of Publication, 2712 Pine St., St. Louis. (W.) Ages 14 to 18. Short-stories 2000, serials, illustrated articles 100 to 1500, verse, miscellany. O. T. Anderson. 1/2c, Acc.

BOYS' FRIEND, United Brethren Pub. House, Dayton, O. (W.) Boys' short-stories 1250 to 2000. Serials. J. W. Owen. \$1.50 to \$4 a story, Acc.

BOYS' LIFE, 200 5th Ave., N. Y. (M.) Boy Scouts publication, ages 14 to 18. Out-of-door adventure, sport, achievement short-stories up to 5000, serials up to 30,000, short verse; articles up to 2000. James E. West. 1c up, Acc.

BOY'S WEEKLY, THE, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. Ages 9 to 15. Short-stories 2000; serials, articles, miscellany. Fair rates, Acc.

BOYS' WORLD, D. C. Cook Pub. Co., Elgin, Ill. (W.) Boys 13 to 17. Short-stories 2000 to 2400, serials 4000 to 16,000; short articles 100 to 500, illustrated feature articles, miscellany. D. C. Cook, Jr. \$4 per M up, Acc.

CHILD'S GARDEN, A, 111 Colusa St., Orland, Calif. (M.) Younger children. Usually no pay; occasionally 1/2c, Acc. Mrs. Francis M. Wigmore. (Overstocked.)

CHILD'S GEM, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (W.) Very young children. Brief short-stories, articles 300 to 600, verse, 1/4 to 2c, Acc.

CHILD LIFE, Rand McNally & Co., 536 S. Clark St., Chicago. (M-35) Ages 2 to 12. Interesting, realistic short-stories and boys' material up to 1800. Rose Waldo. 1/2 to 1c, Acc.

CHILD PLAY, 12722 St. Clair Ave., Cleveland, O. (M) Ages 5 to 10, articles 200 to 1000, editorials for parents 100 to 500, alphabet rhymes, things to make. Ind., Acc.

CLASSMATE, THE, Methodist Book Concern, 420 Plum St., Cincinnati. (W-5) Young people and adults. Short-stories 2500-3500, articles 1000 to 2500, miscellany, verse. A. D. Moore. 1/2c, Acc.

COUNTRYSIDE, Elgin, Ill. (W) Family reading. Farm life short stories 2000 to 2400, serials up to 18,000, articles, miscellany. D. C. Cook Pub. Co. 1/2c up, Acc.

DEW DROPS, D. C. Cook Pub. Co., Elgin, Ill. (W) Children, ages 4 to 8. Short-stories 600 to 900, articles, editorials 300, verse under 12 lines. No fairy stories. 1/2c up, Acc.

EPWORTH HERALD, 740 Rush St., Chicago. (W-5) Young People, 16 to 25. Religious articles 1000 to 1500, short, nature and religious verse, miscellany. W. E. J. Gratz. 1/3 to 1c, Acc.

EVERYGIRL'S MAGAZINE, 31 E. 17th St., N. Y. (M-10) Camp Fire Girls' publication. Adventure, dog, mystery, high-school, college short-stories up to 4000, serials 15,000 to 30,000, articles, essays, editorials. Mary E. Squire. Low rates, 3 weeks after Acc. Releases rights.

FORWARD, Presbyterian Bd. of Christian Education. Witherspoon Bldg., Philadelphia. (W) Young people, high school age up. Short-stories, serials, articles, miscellany. 1/2c, Acc.

FRONT RANK, THE, Christian Bd. of Pub., 2710 Pine St., St. Louis, Mo. (W) Young people, teen ages. Moral short-stories 2000 to 2500, serials 20,000 to 25,000, general-interest articles 1500 to 2500, verse, miscellany. O. T. Anderson. \$3 to \$4 M, Acc.

GIRLHOOD DAYS, Standard Pub. Co., 9th and Cutter Sts., Cincinnati, O. (W) Ages 12 to 18. Short-stories 2400 to 3000, out-of-door type, serials, articles, miscellany. 1/3c up, Acc. (Overstocked.)

GIRLS' CIRCLE, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W) Ages 13 to 17. Short-stories 2500, serials 9 to 10 chapters, articles 100 to 2000, poems up to 20 lines. Erma R. Bishop. 1/2c up, Acc.

GIRLS' COMPANION, D. C. Cook Pub. Co., Elgin, Ill. (W) Ages 13 to 17. Short-stories up to 2400, serials, illustrated articles 1000, miscellany. 1/2c, Acc.

GIRLS' FRIEND, United Brethren Pub. House, Dayton, O. (W) Girls' short-stories 1250 to 2000, serials. J. W. Owen. \$1.50 to \$4 a story, Acc.

GIRLS' WEEKLY, THE, So. Baptist Conv., 161 8th Ave., N., Nashville, Tenn. (W) Ages 9 to 15. Adventure short-stories 1200, serials 4 to 8 chapters 1200 each; nature, special days, religious verse; information fillers, jokes, games, puzzles. Hight C. Moore. Fair rates, Acc.

GIRLS' WORLD, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W) Ages 13 to 16. Short-stories up to 2500, serials, miscellany. 1/2c, Acc.

HAVERSACK, THE, Methodist Pub. House, 810 Broadway, Nashville, Tenn. (W) Boys, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, miscellany. 1/2c, Acc.

JOHN MARTIN'S BOOK, 33 W. 49th St., N. Y. (M.) Children 4 to 12. Short-stories up to 1500; serials, 6 chapters, 2000 words each. Tricks, games, parties, puzzles for boys and girls, verse. John Martin. 1c, Acc. Serials, Pub.

JUNIOR CHRISTIAN ENDEAVOR WORLD, 41 Mt. Vernon St., Boston. (W) Short-stories 1500, serials, miscellany. Amos R. Wells. 1/2c, Acc.

JUNIOR HOME MAGAZINE, 1018 S. Wabash Ave., Chicago. (M-25) Juvenile short-stories, "how-to-make" articles, miscellany. Bertha M. Hamilton. Low rates, Pub.

JUNIOR JOYS, Nazarene Pub. Soc., 2923 Troost Ave., Kansas City, Mo. (W.) Boys and girls 9 to 12; short-stories 1500 to 1800, serials 6 to 12 chapters, short miscellany. Mabel Hanson. 1/5c, Pub. Releases rights.

JUNIOR LIFE, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Children 8 to 12. Short-stories, serials, illustrated; verse. 1/2c, Acc.

JUNIOR WORLD, Christian Bd. of Pub., 2710 Pine St., St. Louis. (W.) Children 9 to 12. Short-stories 500 to 3000, serials 8 to 12 chapters, poems up to 16 lines, informative articles 200 to 600, jokes, skits, anecdotes. Hazel A. Lewis. \$4 to \$5 per M, Acc.

JUNIOR WORLD, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W-8) Children 9 to 12. Short-stories up to 2500, serials, miscellany. \$5 per M, Acc.

JUVENILE WORLD, THE, 12722 St. Clair Ave., Cleveland, O. (W-10) Older children, outdoor, adventure short-stories 500 to 1500, jokes, skits, things to do. Ind., Acc. Castle. 1/2c up, Pub.

KIND WORDS, So. Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (W.) Young people, teen ages. Short-stories 1000 to 2000, serials, miscellany. 1/4c, Acc.

KINDERGARTEN PRIMARY MAGAZINE, 276-280 River St., Manistee, Mich. (M.) Ages 4 to 6. Short-stories, verse. Low rates, Acc. (Overstocked.)

LOOKOUT, THE, Standard Pub. Co., 8th and Cutter Sts., Cincinnati. (W.) Adults and young people. Short-stories, general welfare articles, serials, miscellany scenic photos. Guy P. Leavitt. 1/2c, Acc.

LUTHERAN BOYS AND GIRLS, Lutheran Pub. House, 1228 Spruce St., Philadelphia. Ages 12 to 14. W. L. Hunton, D.D. Low rates, Acc.

LUTHERAN YOUNG FOLKS, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W) Older boys and girls. Illustrated descriptive articles, short-stories up to 2000, serials 10 to 12 chapters. W. L. Hunton. \$4 to \$5 per M, Acc. Releases rights.

MAYFLOWER, THE, Pilgrim Press, 14 Beacon St., Boston. (W) Under 9. Short-stories 300 to 700, verse. Fair rates, Acc.

OLIVE LEAF, Augustana Book Concern, Rock Island, Ill. (W.) Brief children's stories, especially animal stories. C. W. Foss. 1/3c, Pub.

ONWARD, Box 1176, Richmond, Va. (W.) Young people, 14 through the 20's. Short-stories, serials dealing with character development and ideals. Laura E. Armitage. Fair rates, Acc.

OPEN ROAD FOR BOYS, THE, 248 Boylston St., Boston. (M.) All boys' interests. Making money, outdoor life, sport, adventure, school-life, humor, short-stories preferably 2000, serials up to 40,000, articles 1000 to 2500, humorous verse 4 to 20 lines. Clayton H. Ernst. Up to 1c, Acc. and Pub.

OUR LITTLE FOLKS, United Brethren Publishing House, Dayton, O. (W.) 4 to 9 years. Short-stories 300 to 600. J. W. Owen. Up to 1/2c, Acc.

OUR LITTLE ONES, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Very little children. Short-stories 300 to 600; verse. 1/2c, Acc.

OUR YOUNG PEOPLE, M. E. Church So., 810 Broadway, Nashville, Tenn. (W.) Family reading. Short-stories 2500 to 3500, serials 8 to 12 chapters, miscellany. 1/2c, Acc.

PICTURE STORY PAPER, 150 5th Ave., N. Y. Children 4 to 8. Short-stories 300 to 800, verse. 1/2c to 1c, Acc.

PICTURE WORLD, Am. Sunday School Union, 1816 Chestnut St., Philadelphia. (W.) Children under 12. Short-stories 400 to 800, verse. \$3 to \$4 per M. up, verse 50c stanza, Acc.

PIONEER, THE, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia. (W.) Boys 9 to 14. Short-stories 2200 to 2500, serials up to 8 chapters, miscellany, illustrated articles 800. 2/5c to 1/2c, Acc. Buys serial rights.

PLAYLAND MAGAZINE, 491 Colonial Arcade, Cleveland, Ohio. (M-15) Short-stories, articles, miscellany up to 750, ages 5 to 12. O. B. Capelle. Low rates, Pub.

PORTAL, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Girls, 9 to 15. Short-stories 1500 to 3000, serials 20,000 to 25,000, articles, miscellany. Wilma K. McFarlan. Fair rates, Acc.

QUEEN'S GARDENS, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia. (W.) Girls 9 to 14. Short-stories, 2000 to 2500; serials, articles 500 to 700, photos, miscellany. 2/5c to 1/2c, Acc. Buys serial rights.

ROPECO MAGAZINE, Rogers, Peet & Co., 842 Broadway, N. Y. (M.) Boys, 10 to 20. Short-stories, fairy tales, articles, miscellany. 1c, Acc.

ST. NICHOLAS, Century Co., 353 4th Ave., N. Y. (M-35) Children all ages. Short-stories 1500 to 3500 serials, informative articles, verse. Usually overstocked. Wm. Fayal Clarke. 1c up, Acc. and Pub.

STORYLAND, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W.) Children under 9. Short-stories 300 to 1000, "Things-to-do" articles 300, poems 4 to 12 lines, simple puzzles. Hazel A. Lewis. \$4 to \$5 per M, Acc.

SUNBEAM, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia. (W.) Little folks. Short-stories up to 500, verse 1/4 to 1/2c, Pub. Buys all serial rights.

SUNBEAMS, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Children under 10. Short-stories up to 400 with illustrations. Fair rates, Acc.

SUNSHINE, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Children under 10. Short-stories up to 400. Fair rates, Acc.

TARGET, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Boys 9 to 15. Short-stories 1500 to 3000, serials 20,000 to 25,000, articles, miscellany. Alfred D. Moore. 1/2c up, Acc.

TORCHBEARER, THE, M. E. Church So., 810 Broadway, Nashville, Tenn. (W.) Girls, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, articles 2000; verse, miscellany. 1/2c, Acc.

WATCHWORD, THE, Otterbein Press, Dayton, O. (W.) Short-stories, moral tone, miscellany. Low rates, Acc.

WELLSPRING, Pilgrim Press, 14 Beacon St., Boston. (W.) Boys and girls, medium ages. Short-stories, serials, miscellany. 1/2c, Acc.

WHAT TO DO, D. C. Cook Pub. Co., Elgin, Ill. (W.) Boys and girls 9 to 12. Short-stories, 2500; serials, 6 chapters; miscellany, 100 to 500; articles, 1500. \$5 per M. up, Acc.

YOUNG CHURCHMAN, THE, 1801 Fond du Lac Ave., Milwaukee, Wis. (W.) Boys and girls 10 to 15. Moral short-stories 2000, illustrated articles 1000 to 1500, miscellany. Pearl H. Campbell. Moderate rates, Acc. (Limited market.)

YOUNG CRUSADER, THE, 1730 Chicago Ave., Evanston, Ill. (M.) Character building; children's paper of the W. C. T. U. Windsor Grow. Moderate rates, Pub.

YOUNG ISRAEL, Rm. 10, 1520 Broadway, N. Y. (M.) Children under 16. Short-stories, articles, verse, Jewish and Biblical. Elsa Wehl. Indefinite rates.

YOUNG PEOPLE, Amer. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W) 17 Years up. Short-stories 2000 to 3000, serials, articles, miscellany. 1/2c, Acc.

YOUNG PEOPLE'S PAPER, 1816 Chestnut St., Philadelphia. (W.) Feature and inspirational articles under 1500, short-stories to 3000, serials 13,000. Boys and girls, teen ages. \$4 to \$5 per M., Acc.

YOUNG PEOPLE'S WEEKLY, D. C. Cook Pub. Co., Elgin, Ill. Boys and girls, 17 to 25. Short-stories, 3000; serials up to 8 chapters; illustrated articles, miscellany. \$5 per M. up, Acc.

YOUTH'S COMPANION, THE, 8 Arlington St., Boston. (W.) Family reading, boys and girls, all ages. Short-stories up to 4500, serials, informative articles, miscellany, verse. Harford Powel, Jr. 1 to 3c, Acc.

YOUTH'S COMRADE, THE, Nazarene Pub. Soc., 2923 Troost Ave., Kansas City. (W.) Boys and girls, high-school age and up. Short-stories 2000, serials, articles, miscellany. Low rates, Pub.

YOUTH'S WORLD, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Boys, 13 to 16. Short-stories up to 2500, serials, 2 to 8 chapters, miscellany. 1/2c, Acc.

WEE WISDOM, Unity School of Christianity, 917 Tracy Ave., Kansas City, Mo. (W) Moral short-stories 400 to 1200, serials 6000, seasonal stories, verse, miscellany, for younger children. Ind.

THE S. T. C. NEWS

VOL. IV, No. 3

MARCH, 1927

A Page of Comment and Gossip About the Simplified Training Course and Fiction Writing Topics in General

EDITED BY DAVID RAFFELOCK

FLEXIBLE

Varied Needs of Many Students Met by Simplified Training Course.

Time and again the flexibility of the Simplified Training Course's personal training is demonstrated by the fact that the individual student is helped to achieve success in the particular type of work he or she wants to do.

One student in New York has found that the rigid training of the S. T. C. has been a great aid to him in his advertising writing. Instructors of the course are always careful to point out words that do not express the exact meaning intended by the author. The assignments calling for brief descriptions, interest-arousing beginnings, effective titles, and the like, stimulate the student to express himself in a direct, brief manner. It is easy to see how the advertising writer could find invaluable help in the S. T. C.'s personal training.

An interesting letter has come to The Author & Journalist office from a student in Missouri who has been elected president of an important local organization. "I have not had time to submit any further assignments recently," the letter stated in part, "because I have been very busy delivering a number of important addresses. I have found that the Simplified Training Course received so far has been a great help to me in this respect. I can now organize my speeches better, I know more what interests people and how to attract and hold their interest. Also your assignments on the emotional element in fiction have enabled me to interest my hearers emotionally as well as mentally. This is something of a far step from short-story writing, but I want you to know the very real and valuable help your S. T. C. has been to me in my everyday work." The student has pointed out some important points in his letter. Practice in arousing interest through use of effectively designed descriptions, of keen emotional devices and other means of building up interest, is valuable in almost every business and profession.

While no attempt has been made to sell the S. T. C. as a general training course, the editors of it have come to realize its value to persons engaged in work that is but distantly related to the actual writing of short-stories.

In the matter of helping writers to achieve success in the immediate field of fiction, the S. T. C. has a long and ever-increasing record. Most important is the fact that the individual writer is helped to do the type of writing in which he is most interested or which he is best adapted to write. Consequently sales range from acceptances by

A Few Words of Gossip With the Editor

A writer friend of mine and I had lunch together a short time ago. He was interested in the work I am doing with the Simplified Training Course and was surprised to learn that so many students, from all over the world, are enrolled in the S. T. C.

"You must find it an awful bore," he said. "So many would-be writers have ridiculous notions about writing, thinking that they need only read a book or a course and suddenly, like dandelions in a rain, they will spring into full-grown authors. There must be a deadly sameness about the work they send in."

I was able sincerely to assure him that I found the work neither tiresome nor a bore. Because the Simplified Training Course tells its prospective students that it requires extensive training and a good deal of original writing and that real work is necessary to achieve success, only serious, really interested writers have been attracted to it. They come from all walks of life: laborers, professional men, business men; they are of all ages, men and women.

These people are ambitious and are eager to pay the price in work for success. So the assignments they send in are interesting. Ofttimes they are fascinating because they reveal so much of the individual. They help me to understand the student and they form an intricate network frequently as revealing of human nature as would be a direct study of the person. The constant variety, the obvious sincerity of purpose and definite progress which virtually every student makes, keep the work of instructors constantly fresh and interesting.

BEST BOOK ON SUBJECT

"Last year when I renewed my subscription to The Author & Journalist, I purchased the book you advertise by David Raffelock. Needless to say, I am more than pleased with the many helpful hints obtained from the book, 'Conscious Short-Story Technique,' by Mr. Raffelock. It is a wonderful book and appeals to me as the best book ever written on the subject of technique, and worth more than its weight in gold to the beginner. The majority of books that I have read on that subject are worse than a Chinese puzzle to understand. But not so with Mr. Raffelock's book; in that everything is so perfectly clear and easy to understand that, if after reading it one has not gained a good knowledge of short-story technique, then there's something wrong with the reader!"—L. L., Annisquam, Mass.

juvenile and trade journals to the most exacting all-fiction magazines.

EIGHT CENTS A WORD

S. T. C. Student Sells First Story at High Rate, Winning Contest Prize.

The story of the thrill of a writer's first sale is one that never grows old and that interests the veteran as well as the tyro, because the first flush of success brings an elation that is seldom equaled. The Author & Journalist's Simplified Training Course has helped a good many writers make their first sale. To the director's desk the following letter has just come, which it tells its story.

I have just received one hundred and fifty dollars—prize for my story, "Drawn Fangs," submitted to The True Story Magazine contest. Mr. Macfadden wrote me as follows: "There were over fifty thousand entries. . . . Your story stood out among them as vivid and compelling."

This is a feather in the cap of the S. T. C. Although I had only arrived at the second lesson group, it had given me the power to get the most out of my idea. The story was a two days' effort, on the side, for I have a family of four, and an apartment to manage.

The word-rate, if figured that way, would come to over eight cents a word. Unless you have quite forgotten the reaction to your first sale you will understand just how I am feeling.—E. K. N., New York City.

REAL TRAINING

"I have been examining course in short-story writing, which a friend of mine possesses. I find it requires much of memorizing, of definition, rules, outlines, etc., also criticizing of printed stories. But I was surprised at the small proportion of actual construction and development of original plots, of building up complications, of the doing of real story work on the part of the student. Your Simplified Training Course strikes me as fundamentally correct psychologically and far more interesting than could be the monotonous memory work required by other courses."—Chas. R. Murray, S. T. C. student, Meshed, Persia.

"Students have been gulled with dead materials and forms. For remedy, they are now being gulled with Journals."—In Brief Review, in The Bookman.

"There was a time, I understand, when magazine editors were not highly paid, but today competition is so keen that the men who can build circulation command substantial incomes."—Ray Long, in The Bookman.

Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

THE PARAGRAPHING EDITORS LIKE

THE SHORTS HAVE IT!

Though C. K. McDermut, Jr., managing editor of *Dry Goods Economist*, declares, "The fewer paragraphs, the better, once good grammatical rules have been heeded," and observes, "Most writers overdo paragraphing," and G. K. Hanchett, *Good Hardware* and *Progressive Grocer*, says he has no preferences, the great body of trade journal editors, judging from statements to **THE AUTHOR & JOURNALIST**, favor short paragraphs.

Indeed, lengthy paragraphs considerably reduce an article's chances of acceptance, remarks A. L. Ford, managing editor of *American Lumberman*, Chicago.

"Frequent paragraphing is desirable," says Ralph T. McQuinn, *Lumber Manufacturer and Dealer*, St. Louis. "This method lends force to what is said." Grant Williams, editor and publisher of *Twin City Furniture Digest*, Minneapolis, agrees, stating, "We like to have copy for the *Digest* paragraphed very freely."

Where in the article a paragraph occurs has something to do with the proper length, thinks Clinton G. Harris, editor of *Nugents*, New York. He writes interestingly:

"Of course, in one sense the style of paragraphing is something that is very largely within the jurisdiction of the writer, rather than the editor. Nevertheless, we must recognize that in editing a business paper today, it is all-important to produce a paper which is easy to read; because business people don't seem to have as much time as they used to have for their business papers.

"The short paragraphs, possibly containing a single sentence, or two or three short sentences, lends itself rather well, I think, to the carrying out of this thought, and I find that a series of very short, snappy paragraphs is usually well suited to the introduction of an article. Then, when the writer gets into the body of the article and has aroused the reader's interest somewhat, longer paragraphs are permissible."

Mechanical appearance of pages is an inducement to use brief paragraphs, declares Jo. Buckingham, managing editor of *Southwestern Retailer*, Dallas. "The principal problem of *Southwestern Retailer*," he writes, "is not getting articles properly paragraphed, but in getting the right kind of material into the paragraphs. However, I have a personal preference for short paragraphs, by

which I mean paragraphs not more than two or three normal sentences long.

"An over-long paragraph not only indicates too verbose treatment of a single thought, but is by its very nature injurious to the mechanical appearance of any typical trade journal."

A. L. Ford declares his belief that frequent paragraphs are needed to relieve news or feature stories of the "deadly dullness of a solid type page." "We prefer," he writes, "to have news or feature stories written as concisely as possible, telling the story in few words and having each thought set off by paragraphs.

"The correspondent who sends in a story single-spaced and with few paragraphs stands much less show of his contribution being given proper consideration than one who prepares his copy neatly, having it double-spaced and liberally paragraphed."

How manuscripts are paragraphed is usually an incidental thing with *Bus Transportation*, New York, writes Cameron A. Robinson, associate editor, because, "as a general rule, all articles which come into our hands are used merely as a basis for a story which we write ourselves, so that we do our own paragraphing. Our needs are of so special a nature that we feel obliged to rewrite a greater part of the material submitted to us."

A survey of trade, technical and class publications finds the short paragraph style in prevailing use. In magazines containing numerous long paragraphs, such paragraphing frequently reflects only personal policies of individual writers. A very busy editor may publish long-paragraph material, though his preference is otherwise.

Editors can paragraph contributors' copy, but all prefer copy to reach them in as near the desired printed-page form as possible. Aside from this, if it is a fact that skillful paragraphing heightens the interest and appeal of a printed story, it follows that clever paragraphing helps decidedly in selling manuscripts. As with newspapers, so with magazines in our field, the short paragraph has the call.

SEND IN YOUR CREDIT REPORTS!

ERNEST A. DENCH, who probably writes over half of all window display features published by American trade journals, was born and reared in England, son of a shopkeeper; but his enterprise and hustle are typically American.

Dench enthusiastically approves the confidential

exchange of credit information, proposed in this department last month. He sends *THE AUTHOR & JOURNALIST* a confidential report upon fifteen publications, carbon copies going at the same time to a dozen active trade-paper writers.

We expect, through *THE AUTHOR & JOURNALIST*, to develop an exchange of information which will quickly reveal for attention unethical practices of individual publications. All *AUTHOR & JOURNALIST* readers having unsatisfactory experiences with trade, technical, and class journals—whether the latter have been listed in our market tips and directories or not—are requested to report all facts to us. In various cases it will be possible to accomplish at least something in rectification.

Literary Market Tips

In the Trade, Technical, and Class Journal Field

Progressive Grocer, New York; *National Grocer* and *International Grocer*, Chicago; and *National Grocers' Bulletin*, Kansas City, Mo., are publications of national circulation in the grocery trade. *Progressive Grocer*, the managing editor of which is G. K. Hanchett, has been frequently mentioned in writers' magazines. It pays excellent rates, on acceptance. In general, the grocery journals are near the foot of a list of all trade journals, judged as a market. A chronic condition of oversupply of material seems to exist. The three last publications of the national group named seldom pay as high as \$4 per thousand; rates of $\frac{1}{4}$ cent and $\frac{1}{3}$ cent are frequent. Most of the grocery journals have been buying material on a give-away basis for years, and writers preparing articles for the market should expect little, with much lost material, and long delays in publication and payment. *Progressive Grocer* is a shining exception, but allowing for it, the market is a very poor one.

Distribution and Warehousing, 43 W. Thirty-ninth Street, New York, is edited by Kent B. Stiles, known to many readers for the stamp department he has conducted for many years in *American Boy*. This magazine buys articles based on interviews with public and household-goods warehousemen, concerned with successful methods used. *Distribution & Warehousing* uses articles of much greater length than most trade magazines—up to several thousand words. Its regular rate is 35 cents an inch, figuring about 1 cent a word.

The Filling Station, Houston, Texas, is now edited by Grady Triplett, 215 Atco Building, Tulsa, Oklahoma, to whom all manuscripts should be sent. The new editor "celebrated" his assumption of control by returning in wholesale quantities articles held many months, supposedly for use, by his predecessor. He announces an acceptance payment policy, "according to value." This seems to approximate nearly always the publication's minimum

rate of $\frac{1}{2}$ cent a word. Mr. Triplett has prepared an excellent booklet on his editorial needs which he will gladly send *AUTHOR & JOURNALIST* readers who write for it.

Petroleum Age, 25 W. Jackson Boulevard, Chicago, has been taken over by new interests. Keith J. Fanshier continues as editor. He has made fundamental changes in policy, and now demands much more specific material than in the past. The magazine buys articles dealing with service-station management, commonly paying on publication $\frac{1}{4}$ cents a word.

The Dartnell Corporation, 4660 Ravenswood Avenue, Chicago, "wants twenty-five experienced news writers in as many important cities. These writers must be located in cities of one hundred thousand population and upwards. The work will be permanent and well paid. Previous experience in handling business news is absolutely essential. Writers who are unwilling to get out and dig for news, not wanted. Writers who already have contracts with sales executives, advertising men, newspaper promotion departments, wholesalers, and important retailers will best fit our needs. Full details will be mailed to experienced writers who send references, or outline of experience."

Spare-Time Money Making, 53 Park Place, New York, S. Gernsback, editor, formerly called *Money Making*, "wants articles of all sorts, long and short, containing full-time or spare-time money-making ideas. Payment is on publication at $\frac{1}{2}$ cent per word up." The magazine buys no fiction, and no "success drool," stating that articles must be specific. Serial articles may occasionally be taken on arrangement with the author. It does not release book rights to authors.

The Soda Fountain, 25 Spruce Street, New York, writes: "We can always use articles of 1000 to 2000 words describing methods by which successful owners of soda fountains and soda lunches have built business. The material must be practical, constructive, and written from the personal angle. All contributions must be simply illustrated by photographs. The magazine will pay for bare facts and photographs, writing the story in its own editorial department, if the contributor prefers. The editors will be glad to go into detail with contributors in all localities regarding the kind of material they can use. Payment is at 25 cents an inch for 10-point material, after publication."

Retail Tobacconist, 117 W. Sixty-first Street, New York, H. B. Patrey, editor, buys at low rates, paid on publication, fact and idea articles of interest to tobacco stores. The publication is a weekly of national circulation.

The American Food Journal, 468 Fourth Avenue, New York, publishes clever methods of teaching food values in the schools. Prose as well as verse should be brief.

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What Is Your Trouble?

I AM accustomed to have writers in trouble come to me skeptical of my being able to help them. They have had enough of "instructors" in school and college; they are afraid I'll wish on them a "course" of training they don't want. Here's what really happens:

A woman brought me rejected stories dealing with romantic figures of the past she didn't understand. I got her interested in the comedy and tragedy in her own family. Her first story about her son sold for \$400, her second, about a neighbor's husband, sold for \$400 also, and she is going strong.

A novelist was afraid to use his own life in a story he burned to write. I dispelled his fear. His novel appeared last spring.

A short-story writer "wrote herself out." Her editors told me she seemed hopeless to them. She appealed to me as a last resort. I discovered she had let her thinking overwhelm her feeling. I adopted the policy of heartily applauding every trace of romance and sentiment in her copy. Her sales totaled \$2400 in the five months she worked with me.

And there are many others.

What is your trouble? I'd be glad to have you write me.

THOMAS H. UZZELL

Former Fiction Editor *Collier's Weekly*, Author of stories in the *Saturday Evening Post*, *Collier's* and elsewhere, Author of "Narrative Technique." Formerly associate of Walter B. Pitkin.

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Printing Department

THE AUTHOR & JOURNALIST

1839 Champa Street. Denver, Colorado

THE AUTHOR & JOURNALIST'S
LITERARY MARKET TIPS
GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

The Smoker's Companion, 441 Lexington Avenue, New York, appeared with the March issue as "a national monthly for hearth and home," A. G. Young, editor-in-chief; Edwin Markham, literary editor, and Gerry Fitzgerald, staff editor. The editorial announcement states that it is "a monthly magazine primarily for the consumers and lovers of tobacco, and is published with the additional purpose of giving to the public-at-large a thoughtful, well-balanced, intelligently conducted, interesting publication of a distinctive type." It aims to blend popular magazine features with "the primary object of protecting the interests of consumers of tobacco." It will seek to counteract the propaganda of various "anti" organizations, particularly anti-tobacco organizations. It promises readers "powerful serial stories, complete short-stories, all sports, finance, fashion, interviews, feminine articles, poems, literary articles, stage and screen news and views, articles about health culture, the drama, biographies, cartoons, art, crafts, auto, radio, concert and operatic stage, inventions and science, golf, home and home-building, decoration, cookery; in fact, from humor, pathos, love, sports, hobby, home and literary subjects to every conceivable matter of interest to readers." A. G. Young, editor, writes: "Tell your readers that short-stories of from 1500 to 2000 words are needed urgently, and novelettes will be considered. Short articles of general interest, about 1000 words in length, also can be used, and miscellany of from 500 to 1000 words. Serials, editorials, verse, jokes, or essays are not required. In the matter of fiction we prefer love and society stories, snappy, short, clean, and humorous." Payment is two weeks after publication at 2 cents per word.

The New South, 664 Provident Building, Chattanooga, Tenn., has taken over *Dixieland*. Paul Severance, editor, writes: "Our requirements are for general articles under 2500 words bearing on the South, showing Southern opportunities and development; essays, 2000 words and under; short-stories by Southern writers or with Southern settings, 3500 words and under; serials of three to five parts, not over 5000 words to each part; success-stories analyzing the successes of Southern men and women; material bearing on good roads, tours, hunting, and fishing, with a Southern slant; short, topical editorials; a small amount of verse of the newer type, free from limitations of arbitrary rhyme; jokes, skits, and anecdotes, and miscellany. Our trend is forward. We do not want

materials that hark back to Colonial days and the old South. We are in the market for all sorts of material that will show the progress of Southern development, the trend of Southern thought, etc. We are in the market for photographs of beautiful Southern girls to use in a photogravure section, and for photos of beautiful Southern homes and scenes of exceptional beauty. Payment is on acceptance at from 1 to 3 cents a word, poetry 25 cents a line."

The Dell Publishing Company, 97 Fifth Avenue, New York, announces the publication of a new fortnightly detective story magazine which will be edited by Miss Alice Strope, formerly with the Street & Smith Company, with Miss Anne Buck associate editor. It will use the action type of detective and crime fiction, also good humorous and psychological crook stories and prison stories. Short-stories should be from 2500 to 8000 words in length, novelettes about 25,000 words, and serials from 36,000 to 80,000 words. Reports on manuscripts within ten days are promised and payment will be on acceptance at good rates. Supplementary rights are released to the author. The name of the magazine has not yet been decided.

Success Magazine has moved from 251 Fourth Avenue, to the tenth floor of the Graybar Building, 420 Lexington Avenue, New York.

Mystery Magazine, 52 Vanderbilt Avenue, New York, offers a market for mystery fiction ranging from 2000 to 50,000 words, and for short miscellany up to 300 words. "We prefer character to plot," writes Robert Simpson, editor, "and can use only a minimum of crime stories. Other rights than first American serial rights are released to the author." Payment is made on acceptance at from 1 to 2 cents a word.

Roundabout, Hotel Pennsylvania, New York, organ of the Statler Hotels, is edited by Malcolm Ross, who states that payment will be made on acceptance at from 2½ to 3 cents a word for acceptable articles under 1200 words of general types, sophisticated but with direct handling, short-stories, light verse, jokes, skits and anecdotes.

North-West Stories, 461 Eighth Avenue, New York, will shortly be ready for both a Western and a Northern serial, according to "Fiction House Flashes." Length should be 40,000 to 50,000 words.

Mail addressed to *Stag*, 700 Walnut Street, Philadelphia, is returned unclaimed.

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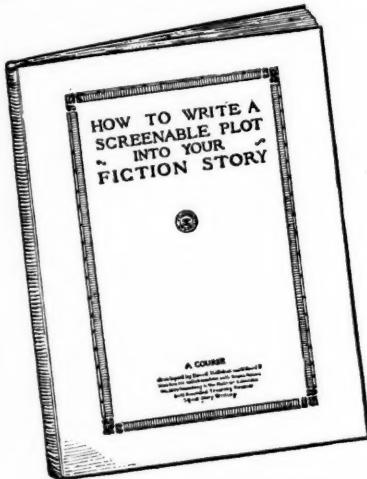


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LAURA P. BOWEN
316 West Washington Muncie, Indiana

American Forests and Forest Life, 1523 L Street, N. W., Washington, D. C., pays on acceptance for material, writes the editor, Ovid M. Butler. Rates are from \$5 a page up. It desires articles on out-of-door subjects, wild life, forestry, and conservation activities, and sports of from 1500 to 2000 words, short-stories of 1500 words with outdoor atmosphere, and verse under twenty lines. "Rehashes of government publications are not desired. Good pictures are an aid toward acceptance."

Sweetheart Stories, 461 Eighth Avenue, New York, will be made a weekly this fall, writes George T. Delacorte, president of the Dell Publishing Company, publisher, who states: "In view of the fact that I publish *Cupid's Diary*, I will then be the largest user of love stories in the United States. We are in urgent need of short love stories ranging from about 6000 to 10,000 words in length. We promise quick decisions and checks on acceptance."

The Jewish Humorist, 32 Union Square, New York, is announced as a new weekly edited by Herbert Forbush, who writes: "We are open for all kinds of humorous material of Jewish life—stories up to 500 words, verse, limericks, jokes, anecdotes, skits, short burlesques in prose and verse, true love-letters. We also want material in the Jewish jargon, and some real comic cartoons for the cover and the inside and cartoons of prominent Jewish people. The size of the magazine will be the same as *Judge*. Material should be cleverly humorous, peppy, and full of human interest. Literary merit is desired. Manuscripts will be reported upon within two weeks; payment on publication at fair rates, according to quality."

The Christian Science Monitor, 107 Talmouth Street, Boston, Mass., Aimee Burdet Dawes, editor of "Our Young Folks Page," writes: "What we need most is good fiction, particularly for boys. We also accept feature material written in a simple and attractive style. Our rates are \$10 per column (about 900 words). Stories should be written for boys and girls of from twelve to fifteen years of age. They should be wholesome, constructive and vigorous in tone. Tales of character and those which are adventurous in spirit will be especially welcome, but these must not involve accident, disease, and disaster. Every Thursday a short tale of about 1500 words is published or a chapter or part of a tale. All material submitted should, therefore, be capable of division into parts of the above length."

The Lions Club Magazine, 348 McCormick Building, Chicago, John D. Hill, managing editor, is in the market for short-stories from 1500 to 4000 words in length, excluding from consideration love stories and tales of domestic or rural type. Payment is made on acceptance at indefinite rates.

Love Romances, 461 Eighth Avenue, New York, Betty Bennett, editor, gives its present length requirements for fiction as follows: Short-stories, 3000 to 6000 words; novelettes, 8000 to 12,000, serials, 40,000 to 60,000. All should have strong love interest—should be definable as "gripping, clean love stories with human interest and emotional appeal." The confession story, first-person story, the sophisticated story, and the trite-plot story are not wanted. Payment is on acceptance at 1 cent a word up; motion-picture and book rights are released to the author.

A new review, to be edited by Ezra Pound, the name of which has not been chosen but which may be addressed in care of John M. Price, The Herald-Tribune, New York, announces itself as desirous to consider "articles, essays, short-stories, and verse which have been rejected by or could not be published by any current American magazine, for some other reason than lack of merit. Commonplace writing will not be considered." Payment will be made on publication "at low rates, but something." It will appear three times a year.

Brief Stories, 584 Drexel Building, Philadelphia, "is in the market for anecdotes and fact stories or legends of the early West," writes Norma Bright Carson, associate editor. "They should be from 200 to 800 words in length—1000 words might be acceptable if unusually good material. Rates paid are $\frac{1}{2}$ to 1 cent a word." Payment is made on publication.

Electricaster Service, Inc., Omaha, was sold to the Western Newspaper Union of Chicago some months ago, and its editorial activities were consolidated with those of the latter, so that it does not now exist as a separate market.

War Stories, 461 Eighth Avenue, New York, Eugene Clancy, editor, writes: "I am getting rather overloaded with serious and dramatic stories. I have got to have humor and more humor."

Triple-X, Robbinsdale, Minn., emphasizes its need of Westerns. "The crop of adventure tales and sea stories is a bumper one, but short and long Western yarns are urgently needed. Six thousand words is a good, popular length, but we're lenient. Best novelettes cram enough action for two books into about fifteen to twenty thousand words. North-woods, sports, aviation, frontier stuff—all are good subjects for *Triple-X*, if you don't write Westerns. What do we consider taboo in a Western yarn? Well, we count the shots a man fires, and stop him at six to make him reload, but that's about all. Oh, yes, and a bullet won't knock a man's hat off his head—ask Dick Halliday!" So writes Jack Smalley, assistant managing editor.

Collier's, 250 Park Avenue, New York, writes that it has discontinued using poems.

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A SYMPATHETIC CRITIC CAN HELP THE WRITER IN UNTOLD WAYS

*The Author & Journalist Literary Criticism
Department Is Now in Its Eleventh
Year of Helpful Service for
Writers*



THE publishers of THE AUTHOR & JOURNALIST feel that they are exceptionally fortunate in being able to offer to writers the services of a keen, sympathetic broad-gauge man of high ideals, such as Mr. Edwin Hunt Hoover, who is in charge of the department of literary criticism. Mr. Hoover attacks the problems of clients not in an academic manner, but from the standpoint of practical experience. For several years past he has been writing and selling steadily to exacting magazines, and his yarns may be found every month in such publications as *Complete Story Magazine*, *The Frontier*, *Short Stories*, *West*, *True Western Stories*, and *Adventure*. His help is of the kind that only writers who are actively in the game can give to others of their craft. Grateful letters that reach us daily from clients of the bureau—professional writers as well as beginners—testify to the value of his criticisms.

In line with THE AUTHOR & JOURNALIST's policy to open its advantages to the widest possible number of serious students, the fees for Mr. Hoover's constructive criticism (including marketing advice) are extremely moderate.



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For Each Prose Manuscript of	
1,500 words or less.....	\$1.50
2,500 words or less.....	2.00
3,000 words or less.....	2.50
4,000 words or less.....	2.75
5,000 words or less.....	3.00
7,500 words or less.....	3.50
10,000 words or less.....	4.00
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Verse Criticism (by Thomas Hornsby Ferril): 20 lines or less..... \$1.00

Additional lines, each05

Literary Revision. Careful correction and polishing of a manuscript with special reference to bettering the style. Brief criticism and market suggestions included. Rate: With typing, per thousand words..... \$2.00 Without typing, per thousand words..... 1.50

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As a matter of convenience for writers, The Author & Journalist maintains a reliable

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Reading Fee: Each manuscript must be accompanied by a reading fee of \$1.00 for the first 5000 words, 20 cents for each thousand words additional. Inclose return postage.

Commission: In case of sale, our commission is 15 per cent of price received, minimum commission \$3.00.

Note Carefully: To avoid misunderstandings, clients should bear in mind that the Agency accepts for marketing only manuscripts which the editors deem likely to sell. When in our judgment the material is not of salable type, it will be returned to the author with a brief critical opinion (not a full criticism) explaining why we do not care to undertake the submission of manuscript to the editors.

The Agency does not attempt to market photoplays, verse, jokes, editorials, or any material of limited appeal.

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who has been termed by Richard Le Gallienne "one of the youngest and best of the sons of the morning," and whose verse has appeared in *The Measure*, *Contemporary Verse*, *Poetry*, *The New York Herald-Tribune*, *The Saturday Review*, and many other exacting publications. His volume of verse, "High Passage," recently won the annual competition of the Yale University Press for the Yale series of younger poets.

The fees charged for his helpful criticisms are as follows:

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AUTHORS' TYPING SERVICE

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West Springfield, Mass.

True Confessions, Robbinsdale, Minn., wants briefer stories, writes Jack Smalley, assistant managing editor. "When a true story is before the final court, length has much to say in the debate. Confessions running under 4500 words have the edge. Yarns longer than 5500 words must be cut, as space is precious when there are several dozen stories clamoring for a place in one issue. Working-girl stories with strong emotional tug and heavy love interest are favorites. Sex complications are to be handled carefully. While moral problems confronting modern youth are wanted, the author should show that the penalty experience teaches is demanded of those who flaunt the moral code. Two- and three-part stories are in demand, and should follow the rule of all serials—with a strong element of suspense at the end of each installment. 'What happened before' should be worked into second and third installments by the author."

The Dearborn Independent, Dearborn, Mich., B. R. Donaldson, of the editorial department, writes: "At the present time we have an overstocked manuscript file and are trying to cut down on purchases. We are planning to use one poem a week as a full-page feature, but we have at the present time quite a stock of poems in hand."

Fur-Fish-Game, 174 E. Long Street, Columbus, Ohio, A. R. Harding, publisher, writes: "Most of the material sent in by professional writers is out of line with our requirements. The title may be in line, but the material is not. We want practical articles—not articles written to sell, but practical information. The average hack or free-lance writer does not seem able to furnish what we want."

Wallace's Farmer, Des Moines, Ia., Donald R. Murphy, managing editor, writes: "You had better correct your market list to show that we are out of the market for juvenile short-stories. I will let you know when we again become interested."

Playland Magazine, 491 Colonial Arcade, Cleveland, Ohio, is a monthly juvenile publication. O. B. Capelle, editor, writes: "We are in the market for all matter of interest to children between the ages of 5 and 12. Stories should contain not over 750 words. We are overstocked at present. Payment is made shortly before publication. Rates vary, but they are modest."

Calgary Eye-Opener, Box 2068, Minneapolis, Minn., D. J. Peck of the editorial staff, writes: "We are in the market for some cartoons, either original or illustrating stuff we have in the office. We will be glad to hear from any cartoonists who wish to submit samples of their work. Short, snappy poems, jokes, gags, and other humor, not more than 150 words in length, are desired. Payment is made on acceptance at from \$2 to \$10 per contribution."

Popular Mechanics Magazine, 200 Ontario Street, Chicago, is sending contributors a circular emphasizing its present needs. Following are some excerpts: "There must be countless new, interesting and useful things with which you are in daily contact that would interest our readers. We can't use pictures of freaks of nature, advertising devices or queer accidents, but new time and labor-saving kinks, photographs and circulars of the many clever devices now appearing in the stores may easily yield you a good profit with little effort. You do not have to be a skilled writer and, indeed, some of our best contributors never use a typewriter. Sometimes a brief description accompanied by a rough sketch from which our artists can make a drawing is enough. Photographs with human figures are always best, but often an advertising circular will answer our needs. We are always in the market for things that will interest our readers."

Ozark News and Feature Service, Springfield, Mo., announced as being in the market for material, fails to report on submitted manuscripts and ignores letters of inquiry on manuscripts submitted as far back as August, 1926, according to a contributor.

The Northern Light, a magazine of verse published at Holt, Minn., by B. C. Hagglund, will suspend publication during the summer months. "Lack of funds," Mr. Hagglund writes, "makes this step necessary. We are signing off until fall, and that means that no poem will be considered in the meantime. Inquiries should be directed to me personally."

Junior Joys is a weekly publication of the Nazarene Publishing Society, 2923 Troost Avenue, Kansas City, Mo. It is edited by Mabel Hanson for boys and girls of 9 to 12 years and uses short-stories of 1500 to 1800 words, serials of six or twelve chapters, and short miscellany. Payment is at \$1.50 per column of about 750 words, on publication.

The following publications have been recently discontinued:

Zest, New York.

Ainslee's Magazine, New York.

The Bible School Worker, Cincinnati, O.

The Presbyterian, Philadelphia, Pa.

The Presbyterian Advance, Nashville, Tenn.

The Radio Home, Philadelphia, Pa.

The International Book Review, New York.

The following magazines have recently reported themselves overstocked:

Girlhood Days, Cincinnati, O.

Radio Broadcast, Garden City, N. Y.

Zion's Herald, Boston.

Dearborn Independent, Dearborn, Mich.

Picture Story Paper, New York.

Child Life, Chicago.

Home Digest, Detroit, Mich.

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Also Text-Books for Writers:

Modern Photoplay Writing—Its Craftsmanship (Dimick)	\$3.00
1001 places to Sell Manuscripts (Reeve)	2.50
Art of Inventing Characters (Polti)	2.50
The Writer's Book	2.50
Juvenile Story Writing (Robinson)	2.10
Technique of Fiction Writing (Dowst)	1.75
36 Dramatic Situations (Polti)	1.50
Figurative Language (Reibold)	1.50
Plotting the Short Story (Chunn)	1.00
Rhymes & Meters (Winslow)	.75
How to Write a Short Story (Quirk)	.65
The Way Into Print	.50

Catalogue 30 others

(*Founder of The Editor)

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THE WRITER'S MONTHLY

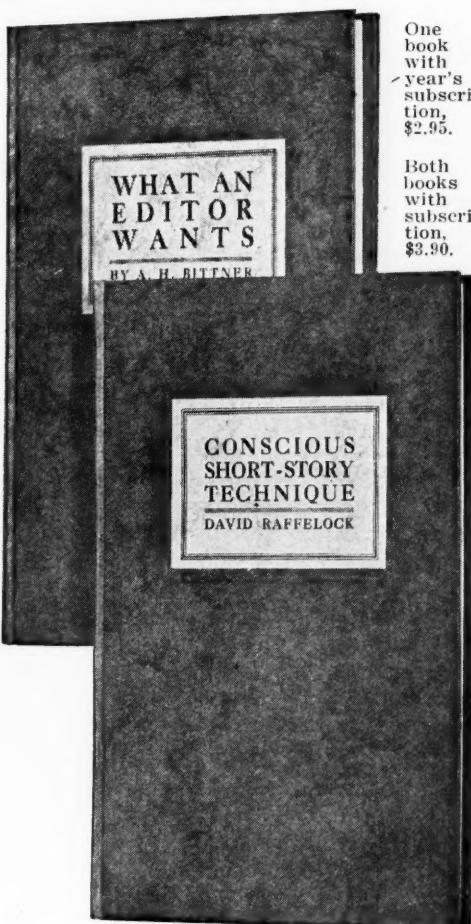
Edited by J. BERG ESENWEIN

A Magazine of Real Help for all Who Write.
MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the very nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

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CONSCIOUS SHORT-STORY TECHNIQUE,

By David Raffelock, Associate Editor, The Author & Journalist. Postpaid, \$1.10

It leads the way to clear thinking in order that the reader himself may be able to choose the best development for his story.

WHAT AN EDITOR WANTS. Postpaid, \$1.10
By A. H. Bittner, Associate Editor, The Frontier.

So full of practical help that it deserves a place on the bookshelf of everyone who aspires to write fiction. Plot is treated from a new angle. One of the unique and practical features is the building up of a plot from original germinal idea to complete short-story. It makes clear the considerations which govern an editor's choice of fiction.

Other Recommendations, and Prices Postpaid
Fundamentals of Fiction Writing, Arthur Sullivan
Hoffman. \$2.15.
Fiction Writers On Fiction Writing, Hoffman.
\$2.65.

Plotting the Short-Story, Culpepper Chunn. \$1.10.
The 36 Dramatic Situations, Polti. \$1.65.
Writing to Sell, Edwin Wildman. \$2.15.
The Business of Writing, Holliday and Van Rensselaer. \$2.15.

The Author & Journalist
1839 Champa St.
Denver, Colo.

The Eden Publications, Inc., 45 W. Forty-fifth Street, New York, announces the discontinuation of its magazine *True Heart Tales*.

Modern Story Magazine is a new magazine launched by the Burwyn Publishing Co., 423 W. Fifty-fifth Street, New York. "For the present *Modern Story Magazine* will use first-person stories up to 4000 words in length, the shorter the better. Stories should be well-motivated and have a strong young love interest, distinctly modern in tone," writes Aaron Wyn, editor. "Payment will be made at the rate of 1 cent a word and up, on acceptance, within one to three weeks."

True Story Magazine, a Macfadden publication, 1926 Broadway, New York, is now edited by L. M. Hainer.



Prize Contests

Ace High, Cowboy Stories, Ranch Romances, The Danger Trail, and Clues, the Clayton magazines, 799 Broadway, New York, announce a plan of awarding a first prize of \$75, second of \$50, and third of \$25 to the authors of the three stories in each issue receiving the highest number of votes from readers. A ballot is carried on which readers may vote for their favorite authors, and the awards are made in addition to the price already paid for the stories.

The New York Committee on Publicity Methods in Social Work announces a short-story contest subject to the following conditions: A first prize of \$300, a second of \$150, and a third prize of \$50, given by Arthur W. Page, membership chairman of the New York Charity Organization Society, will be awarded for original short-stories not over 5000 words in length. The purpose of the contest is to stimulate the general reader's understanding of points of view and processes of social work by presenting them in terms of recognizable human experience. Manuscripts will be judged, therefore, on their grasp of social work principles and on those qualities—plot, characterization, and dialogue—which determine "reader interest." Children's stories and allegories will not be considered. The treatment may be realistic or critical. Stories may be entered by any individual or organization. The prize-winning stories, as well as all other stories submitted, shall remain the property of the authors. The committee will co-operate in securing the publication of prize-winning stories. All manuscript must be typewritten, double spaced and mailed flat. Manuscript must not be signed with the real name of the author, but with a pen name. Neither the author's address nor any other indication of identity may appear on the wrapper or the manuscript. Accompanying each manuscript shall be a sealed envelope bearing on the

outside the title of the story and the pen name of the author. The envelope shall contain an enclosure bearing the title of the story submitted, both the real and pen name, and the address of the author. The sealed envelope should also contain postage, if the author wishes the manuscript returned. The author should keep a carbon copy of his manuscript in order to offset any possible accident to the copy sent, since the committee cannot assume responsibility for any lost manuscript. The final judges are Will Irwin, Paul U. Kellogg and Margaret Widdemer. Manuscripts should be addressed to Mrs. Gertrude Springer, secretary Short Story Contest Committee, 151 Fifth Avenue, New York City. Manuscripts must be received not later than noon, April 12, 1927. Announcement of the winning story will be made at a dinner to be held in Des Moines, May 17th, in connection with the National Conference of Social Work. The secretary of the committee will, on request, supply names of some of the national organizations from whom writers may obtain information or literature about social work.

Industrial Psychology Monthly, Hamilton, New York, announces that for the most helpful work on morale it will give an award of \$100, on January 1, 1928, with an honorable-mention prize of \$20 in addition. "The award will be preferably for a description of an actual experiment in developing morale; otherwise it will be given for the statement of a plan for such development. Morale is here considered as the mobilization of enthusiasm, interest, and energy on behalf of carrying out a corporate purpose. The emphasis is upon methods of cultivating group cohesion, progressive loyalty, *esprit de corps*. An individual or a group may submit proposals. Reports must be submitted to the Morale Secretary by October 1, 1927. Each report is to be submitted under a pseudonym of three words. Accompanying each report will be a sealed envelope containing the key to the pseudonym. The judges reserve the right to publish all reports submitted. (Contributors should take note of this drastic reservation.) The judges of award are Ordway Tead (chairman), Walter C. Bingham, Henry S. Dennison, William E. Hocking and Whiting Williams.

Harper's Magazine, 49 E. Thirty-third Street, New York, offers \$1000 in prizes in its 1927 inter-collegiate contest. Contestants are limited to those regularly enrolled in American colleges. Prose work in any form is eligible, but the length limit is 7000 words for short-stories or 4000 words for essays.

The Household Magazine, Topeka, Kans., offers prizes of \$10, \$2, and \$1 for the cleverest last lines for limericks published each month.

Success Magazine, 420 Lexington Avenue, New York, pays \$5 for the best joke accepted each month and \$2 for the next best, in "The Merry Clip" department.

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People's Popular Monthly, Des Moines, Ia., offers \$10,000 in prizes for stories, as follows: First, \$5000 for first American serial rights of best story between 60,000 and 80,000 words in length. Second, ten prizes of \$500 each for first American rights of the ten best short-stories between 6000 and 10,000 words in length. All stories must reach the editor's office on or before October 1, 1927. Manuscripts must be accompanied by return postage, and should be plainly marked "Prize Story Contest." The winning stories will be selected by the editors of *People's Popular Monthly*. Every story will be read as soon as received. Stories not satisfactory to the editors will be returned at once. Authors of all stories especially attractive to the editors will receive a prompt purchase offer and story may still compete for prizes. Cash prizes will be paid as soon after October 1st as the manuscripts can be judged. All stories must be clean and wholesome. Authors should bear in mind that the circulation of *People's Popular Monthly*, now past the million mark, has been centered for thirty-one years in the smaller cities and towns and in the rural districts. Copy of the magazine will be sent any author on request.

The Daily Advertiser, Boston, announces: "If you can interestingly describe some dream you have had, send it in on a postcard or on side of a sheet of notepaper. Brevity will figure in the judging. A \$5 prize each day and an added \$10 award at the end of each week for one of the five winners will be paid. Address, Dreamland Contest Editor, Box 110." *The Advertiser* also awards prizes of \$3 and \$2 daily for "Funweds." Samples: "Bee" Jolly Married A. Crossman," and "Vera Strange Married Otis Stranger." Send contributions on postcards. Address, Funweds, Box 110. *The Advertiser* pays \$1 for each joke, epigram, or bit of verse acceptable. Use postcards. Address "Laf" Department, Box 110.

The Boston Post, Boston, offers to pay good rates for an account of any actual experience with a "ghost." If the mystery was solved, tell how. No word limit is given, but an example contains around 1000 words. Address Ghost Contest Editor. *The Post* also announces: "Are you afraid of a waitress? Or a butcher? Or a plain old Dobbin? Perhaps not—but maybe your fear is a funnier one than either of those. Let's have it, and help you laugh it off. For the best letters, telling what you are afraid of, and if you overcame it, how you did it, prizes of \$5 to \$1 will be given. Address Funny Fears Contest Editor.

America's Humor, 608 S. Dearborn Street, Chicago, announces in its April issue a novel art contest, with \$2500 in prizes, extending over several months, and a "Sassy" contest closing April 10th, with \$99 in prizes. As both involve complicated conditions, interested readers are referred to the magazine for further particulars.

College Stories, a quarterly published at 8 W. Fortieth Street, New York, is conducting various contests, awarding on publication \$5 each for "Advice Column" and "No Foolin" contributions, \$10 for 200-word letters telling what readers think of the magazine, and \$25 for each editorial feature suggested which is put into practice. Prizes also are offered for pictures and descriptions of the funniest campus rattlers (i.e., cars) in college.

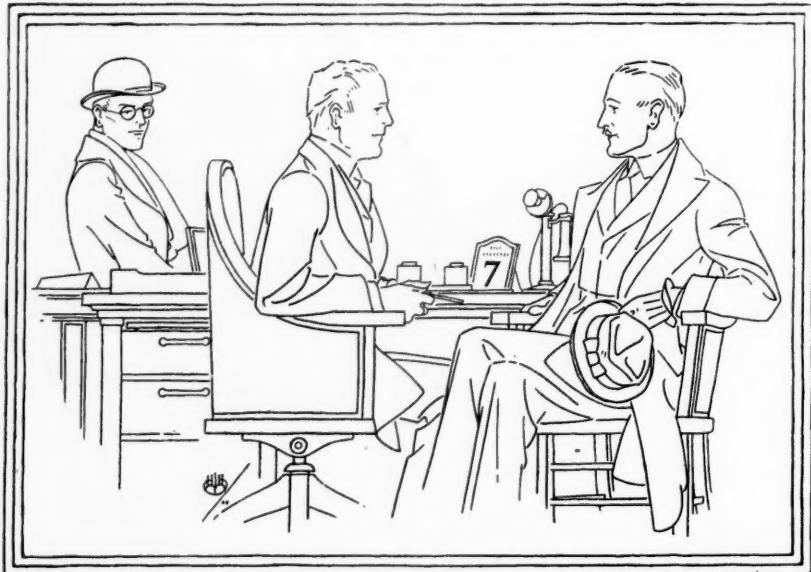
Cox Confectionery Company, Boston, offers a trip to Hollywood, next summer, to the author (accompanied by one companion) of the best 1500-word synopsis or plot for a motion picture based on a human experience in which a box of Romance Chocolates plays a prominent part. The cryptic statement is made that "neatness and attractiveness of presentation will count more than literary ability." In addition, other worthy plots will be considered by the scenario department of one of the largest distributing companies. Judges will be James R. Quirk, editor of *Photoplay*; Robert Sherwood, editor of *Life*, and Frederick Smith, critic of *Liberty*. Contest closes June 1, 1927. Address entries to Contest Manager, Cox Confectionery Co., Boston 28, Mass.

The League of American Penwomen, Baltimore Branch, announces its annual short-story contest, offering a prize of \$25 for the best story submitted. The contest is open to any woman resident of Maryland. The story must not exceed 5000 words. Only one story may be submitted by each contestant. No stories previously published or that have received a prize or any recognition will be eligible. Manuscripts must be typewritten. Name and address of the author must be sent under same cover with manuscript in a sealed envelope containing return postage. Stories must be received not later than April 15, 1927. Address Prize Committee, League of American Penwomen, Academy of Sciences, 105 West Franklin Street, Baltimore, Maryland. All manuscripts remain the property of the owner.

Whiz Bang, Robbinsdale, Minn., writes: "You writers who appreciate an apt simile are invited to send in your favorite. A 'Snappy Simile,' such as 'Crooked as a snake with cramps,' will be welcomed, and may pay you well for sending it in."

The Independent Order of Foresters, Toronto, Canada, offer a first prize of \$1000 and second of \$500 for a new initiation ceremony. Competition is reported to be open to all. Closing date, September 1, 1927. The ceremony must be original and written for the Subordinate Court Ritual. It must not take more than forty-five minutes. Place full name and address on each MS.

Los Angeles Illustrated News pays \$1 each for acceptable mottoes not exceeding thirty words. Tell your occupation and address "Mottoes." No manuscripts returned.



Win the Editor's Attention

EVERY day hundreds of stories come to the editor's desk. Some of them are ill-prepared, sloppy looking manuscripts. The editor scarcely glances at these; they go back immediately. Some have poor titles or cumbersome, uninteresting beginnings. A glance at the first page decides the editor; he needs read no farther.

From the great mass of contributed matter, the editors first weed out the obviously unsuited; then other stories begin to go back. These are the ones that have unsympathetic characters, or no suspense, are lacking in emotional warmth, marred by unconvincing motivation, or fall short in any of dozens of possible ways. They, too, go back to the authors.

A few stories stand out immediately. They appear to have been written with *confidence*. Their authors have obviously mastered the technique of the medium. Their stories are interesting because they know how to make their characters real, to

win the reader's sympathy, to avoid editorial prejudices, to add the subtle element of glamor. In short, they have been well trained.

RESULTS COUNT!

"I have just sold a story written as an assignment for the S. T. C. to *Modern Priscilla* for \$200. This is the third story at this price that I have sold recently."—C. F. W., St. Paul.

"The S. T. C. was directly responsible for the sale I made to *True Story Magazine* for which I was paid \$150, a rate of eight cents a word."—J. K. N., New York.

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